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# Interpreting the Terrain for Remembrance

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A thesis  
submitted in fulfillment  
of the requirements for the Degree of  
Master of Landscape Architecture  
at Lincoln University

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By Anikaaro Isabella Ross Hoskins  
Lincoln University  
2014



**Abstract of a thesis submitted in fulfillment of the requirements for the Degree  
of Masters of Landscape Architecture.**

**Interpreting the Terrain for Remembrance**

by

Anikaaro Isabella Ross Hoskins

This thesis is a theoretical exploration of ‘remembrance’ and its production in the interactions between people/s and the landscape. This exploration takes place in the broad context of post earthquake Christchurch with a focus on public spaces along the Ōtākaro – Avon river corridor. Memory is universal to human beings, yet memories are subjective and culturally organized and produced - the relationship between memory and place therefore operates at individual and collective levels. Design responses that facilitate opportunities to create new memories, and also acknowledge the remembered past of human – landscape relationships are critical for social cohesion and wellbeing. I draw on insights from a range of theoretical sources, including critical interpretive methodologies, to validate subjective individual and group responses to memory and place. Such approaches also allowed me, as the researcher, considerable freedom to apply memory theory through film to illustrate ways we can re-member ourselves to our landscapes. The Ōtākaro-Avon river provided the site through and in which film strategies for remembrance are explored. Foregrounding differences in Māori and settler cultural orientations to memory and landscape, has highlighted the need for landscape design to consider remembrance - those cognitive and unseen dimensions that intertwine people and place. I argue it is our task to make space for such diverse relationships, and to ensure these stories and memories, embodied in landscape can be read through generations. I do not prescribe methods or strategies; rather I have sought to encourage thinking and debate and to suggest approaches through which the possibilities for remembrance may be enhanced.

Keywords: memory, landscape, interpretation, landscape architecture, mnemonics, remembrance, culture, film.

## Preface



This thesis is a manifestation of personal work throughout my time as a student of Landscape Architecture at Lincoln University.

This thesis, and the intricate processes that progressed through its development, are a reflection of knowledge gathered. I understand and perceive landscape as an entity in its own right, with its own personality and sense of identity. The richness of landscape is evidence of people who have touched its skin. I recognise the landscape as a vessel, a melting pot, ever changing as people embed anecdotes of their time on its surfaces. If you stop to notice, this vessel holds the emotions of many people through the passing of time. Leavings in the landscape are not static, but remain as a reminder of times past, as well as a projection of opportunities to come.

The beauty of landscape is its ability to engage with many facets of society. The landscape does not criticise or judge the people who embed themselves in place; rather the landscape becomes a friend. Landscape is the listening ear in times of sadness, the bright and bubbly face in times of happiness. The ability land has to reflect the emotion of people is a direct result of its ability to aid remembrance. The land does not forget. A nostalgic sense is associated with landscape as it reveals the past embedded through its strata. Dust exemplifies the passing of time, as the build up of sediment covers the shared memories of people and landscape.

The realisation of landscape as an anthropomorphic entity allows me to engage and manifest its aptitude to enhance remembrance. Projecting the landscape's natural disposition through this thesis has allowed me to connect on a more personal level. This was important for exploration and active engagement with the trauma of the Canterbury Earthquakes. The passage below reflects the landscape post-quake with anthropomorphic connotations, in the hope of drawing the reader into landscape on a human level:

In many ways I feel that the earthquakes that occurred in Christchurch, were a catalyst for my reflection and development of my manifesto. Watching the earth move, rattling the city and transforming it from the familiar to the unrecognisable.

Landmarks, which were inscribed in people's minds, had fallen, leaving behind materials that we were accustomed to as rubble. Open space, and voids were left behind, structures felled through nature or demolition. The city is having a facelift. The opportunity through tragedy to reassess the needs of Christchurch was stimulus as I engaged with the Ōtākaro - Avon River as site for this thesis.

My hope is that when people read this thesis they are inspired to explore the possibilities of landscape and its direct relationship with remembering, as the landscape has the ability to continue its remembrance far beyond human's passage of time.

*Whatungarongaro he tangata, toi tū te whenua – People come and go but the land remains foreve*

## Acknowledgments

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Firstly I would like to acknowledge my supervisors, Jacky Bowring and Mick Abbott, for their continued support and insight throughout the endeavor that is Masters. Jacky has been an important influence during my time as a student at Lincoln University, enlightening me with new knowledge through design critique classes in my fourth year of study that triggered a desire to further my education through postgraduate study. Neil Challenger was also an important figure throughout my study, attracting me to pursue cultural components through design, as I asserted the need to enhance my knowledge of Māori and our active engagement with landscape through design.

Meetings with both supervisors were vital for bouncing around ideas, and understanding the message I was trying to communicate through this thesis. They pushed me to draw new connections, as well as demonstrating the need to develop a strong base for this thesis through using appropriate methodologies.

I would also like to thank my aunty, Te Kawehau Hoskins, for her encouragement and motivation to push over the final hurdle and finish this thesis.

Finally I would like to acknowledge the guidance of my mother, Jennifer Ross through my Masters; she was always there to listen to the progression of this thesis, as well as comforting me with the wisdom that it was achievable, and I would get it done.

## Glossary

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**Atua** - gods  
**Awa** - waterbody, river  
**Hapū** - Sub-tribe  
**He whakaaro** - Māori Some Māori thoughts/offerings  
**Hui** - Meeting/s  
**Iho whenua** – afterbirth  
**Iwi** - Tribe  
**Kai** - Food  
**Kai awa** - River sourced food  
**Kaitiakitanga** - Environmental guardianship  
**Karakia** - Prayer/s, affirmation/s  
**Karanga** - Ritual call of welcome  
**Kaumatua** - Elder(s)  
**Kaupapa Māori** - Māori principles, values and knowledge  
**Kaupapa** - First principles, philosophy, plan, programme  
**Kōrero** - Talk, speech  
**Mahinga kai** - Food resources  
**Mana** - Unique force/power  
**Mātauranga** - Knowledge, education  
**Maunga** - Mountain  
**Mauri** - Life force, essence of the emotions  
**Māori** - Indigenous people of Aotearoa–Zealand  
**Mihi** - Speech of greeting  
**Moeteatea** - Chant  
**Ngāi Tahu** - The principal Māori iwi of the southern region of New Zealand  
Ngāpuhi – Maori iwi of the northern region of New Zealand  
**Pākehā** - The Māori language term for white settlers to New Zealand  
**Poroporoaki** - Farewell speech  
**Pōwhiri** - Ceremony of welcome/encounter  
**Pupuri pohewa** - Collective memory  
**Tangata** - People  
**Tangata Whenua** - Literally ‘people of the land’. Local tribal group and/or Māori as Indigenous to Aotearoa–New Zealand  
**Taonga** - Treasure/s  
**Te Reo** - Māori language, voice  
**Tikanga** - Cultural practice, rule, plan, method, custom  
**Tohu** - Sign, mark or symbol  
**Turangawaewae** - Area that is a person’s home, place to stand  
**Wairua** - Spirit, soul  
**Whaikōrero** - Ritual speeches of welcome  
**Whakapapa** - Genealogies  
**Whakatauki** - Proverb  
**Whānau** - Extended family, kin group, a collective  
**Whenua** - Land

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Chapter one

## Setting the scene

## 1.1 Introduction

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This thesis explores remembrance and its trace in the landscape. To this end I have theorised diverse cultural understandings about landscape and memory. This work has opened new possibilities for considering relationships between, and the interpretation of, memory and landscape. In turn this work can contribute to more mindful design responses for remembrance in the landscape. This thesis recognizes both individual and collective memories in relation to landscape as well as foregrounding differences in the cultural construction of memory and land. Such a focus expands and validates interpretations of remembrance to indigenous and settler group relations and encourages design responses that make space for continuity of memory creation.

But what is Landscape?

When I began this journey, I started with a strong intuitive feeling about landscape, shaped by being raised on the land and through my whakapapa Māori connection to papakainga and marae. I needed to come to a working definition of landscape to guide and interpret this research. As I learned more, new connections were drawn in terms of the association of landscape and memory. I believed landscape possessed the multi-leveled qualities affected by, and responding to its users. Its ability to manipulate and be manipulated cognitively and physically triggered the poem below that considers landscapes humanistic qualities:

The *land* is papa, a stage.

The *land* is a setting for social interaction and response.

The *land* remembers the past, and projects into the present.

Memory reverberates through the strata of place, the repetition of footprints and tread marks imprint and leave traces the landscape.

The *land* does not forget.

Part of my research journey has been to scope the many dimensions of landscape and to consider what opportunities and influences it holds for the enhancement of remembrance. The ‘memory scope’ of stories the landscapes could tell, in various forms such as mythology, site analysis, personal interpretations, cultural histories and

relationships have expanded my understandings of landscape and its incorporation in this research project.

Hence my research has allowed me to bring new meaning on the interpretation of memory and its implicit relationship with landscape.

I begin with Meinig's point below that provides an initial broad definition of landscape:

‘Landscape is an attractive, important and ambiguous term [that] encompasses an ensemble of ordinary features which constitute an extraordinarily rich exhibit of the course and character of any society’ and that ‘Landscape is defined by our vision and interpreted by our minds’ (Meinig, 1979, as cited in Taylor, 2008, p. 2 emphasis in original)

This definition provides plenty of scope to consider remembrance as part of an interpretation of ‘our minds’. Yet it has also been significant to pose the question, ‘what can landscape do for the human condition?’ Rather than landscape simply being a product of the human mind, how does landscape have agency and in turn shape the human mind and memory? It is this interaction between people and the landscape in relation to memory that drives this thesis

In this thesis I have utilised film as tool to draw attention to and enhance mnemonic experiences in the landscape, to notice how landscape shapes memory and to connect past, present and future activities on site. Schama (1996) writes:

Before it can ever be the repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock. (Schama, 1996. p. 6-7)

Again, Schama recognizes that landscape is defined by our relational memories of it, that landscape is as much social as it is physical. Here again I am interested to explore, particularly through different cultural traditions the idea that landscapes are not passive – they shape our memories also. The intent of this thesis is to explore

ways in which memory and its processes can be examined in order to allow for deeper experience and connection with place.

## 1.2 Background

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This research was sparked through curiosity to pursue the interaction of landscape and memory, in particular the ways in which cultural groups embedded memory in the landscape through mnemonic practices. In 2013 I was employed as an intern for Royal and Associates, who were part of Team Inaka, a collaboration of multi disciplinary professionals examining the Ōtākaro - Avon River and opportunities for development as a result of the Christchurch Earthquakes.

Working with this team was a catalyst to deepen thinking and reveal new opportunities for thoughtful design responses that spoke to memory layers from generations of people along the Ōtākaro – Avon River. Understanding memory, and analysing possible outcomes for mnemonic response in the landscape had interested me throughout my university studies. The opportunity to unpack and examine this relationship allowed me to draw new connections and insight in an area that had possibilities for further development in Aotearoa, New Zealand. Working with Perry Royal and his cultural team provided further opportunity for exploration of memory and its response in the landscape from a Māori perspective. This dialogue (between land and people/memory), so intrinsic to Māori greatly helped expand my thinking about this relationship. The need for greater representation of local Maori memory stories in the rebuild of post earthquake Christchurch also became clear.

The dynamic of people, and how memory plays out in a landscape that has been affected by trauma, such as an earthquake, provided a link for further exploration. Though the earthquake erased many spaces and sites that hold memories for individuals and groups, it has also provided opportunities to re-remember, including crucially the memory stories of tangata whenua through design responses. Engaging with social, cultural and physical layers along the Avon allowed me to discuss the complexities of these dynamic relationships, not only in contemporary society, but also through time. These key concerns informed this research and provided a base from which to interpret theory, explore social and cultural dimensions and their interaction along the Ōtākaro – Avon River corridor.



**Fig. 1.1**

Wider context illustrating Ōtākaro – Avon wider context

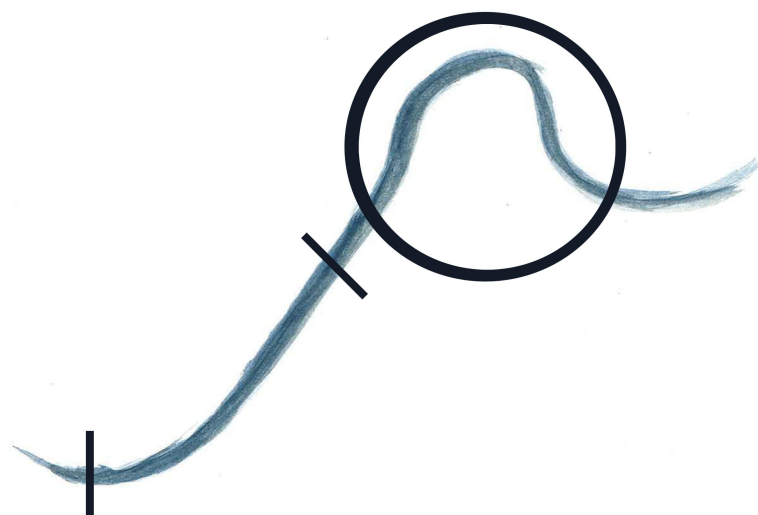
This map illustrates how the Ōtākaro – Avon river sits in a wider landscape context. The linear river corridor traverses Christchurch as it flows out to the sea. The following subsection examines the site specifically, and discusses why specific sites within the Ōtākaro – Avon river corridor have been chosen.

### 1.3 Site, the - Ōtākaro - Avon River

---

Ko au te awa, ko te awa ko au: 'I am the river, and the river is me'. For the people of Christchurch, the Ōtākaro - Avon River is seen as the heart of the city. Its veins touch the people on many levels, both collective and individual.

The illustration below links to the areas of analysis used in this thesis. It examines a linear, urban section of the river, defined by two short black lines as well as the Avon Loop, located within the black circle which links to more private, residential landscapes.



**Fig. 1.2**

Illustration of site parameters

The sites illustrated in Figure 1 were chosen as each landscape represented trauma post earthquake at different levels. As a residential area, the Avon Loop illustrated a place, which was lived, where children grew up, played and began to understand the world. The Avon Loop was saturated with a feeling of loss after many residents had to leave after the earthquakes. As one walked through the deserted streets you were hit with an immense sense of loss and nostalgia for both the people who occupied this landscape and the landscape itself. Its cracks and wounds shone fresh with silt and

sediment, and houses now sat like crooked teeth on the landscapes surface. The memories of the people of the Avon Loop seemed to hang thick in the air almost as layers of sediment or trace, which sat above the physical sediments and silts from the earthquake. I felt a need to observe and interpret these memory layers that still hung thick in the air, and they are investigated through filmic interpretation in Chapter five.

The other landscape along the Ōtākaro – Avon corridor interpreted was the public space adjacent to the Antigua Boat Sheds. This site was important for interpretation, as it was the first to have new designs implemented along the corridor. The juxtaposition between old and new and the treatment of trauma with sensitivity while acknowledging the practicalities of public space illustrated the complexities we as designers face. Balancing the past, accommodating for the future to not hide away the trauma but express it with care and compassion are critical considerations. This design accommodated spaces to walk and gain a sense of the river, hearing its reassuring and continual presence in the landscape. The river, like us, lived through the earthquakes and hearing it reassures through reconnecting river and people represents a way to heal.

For both sites film was used to interpret human interaction with the ground plain, focusing on the sound of footfalls. The ground revealed old, new, trauma through cracks and level changes and through all this humans still connect with these places through the act of walking. The reassuring footfalls on the landscapes link to the people who walked before us, as well as people who will walk after us. This measurability of time, through an action or movement illustrated these layers and provoked opportunities as a designer as I interpreted how we could link to the memories these spaces held through designed interventions. In the following sections of this thesis I will interpret theory and consider how to better interpret opportunities for connecting people with place once more, revealing memory on both individual and collective levels along the Ōtākaro – Avon River.

The river is a passage of individual and collective memory dotted within and along the edges. The river holds many secrets, whether encounters with lovers, memories of conversations or gatherings, or as a place of refuge for quiet reflection, nostalgia or melancholy.



This linear heart links to cultural imprints in the landscape as it nourished and guided the Ngāi Tahu people. The sacredness of the river can be observed with ritualisation and ceremonies, including mihi, powhiri, and practices associated with traditional navigational routes.

Many feet have walked the Avon's edges, trails leading to and from. Although people come and go, I believe the memories of what has been remain. The river is a 'kaitiaki', or guardian for peoples past and future encounters. The Avon, as a keeper of memories past, allows the individual or collective to access their memories. The earthquakes that occurred in Christchurch were a catalyst for my reflection and for the development of my manifesto. Witnessing and experiencing the trauma the city and its residents lived through pushed me to ask questions and research the complex layers of remembrance along the Ōtākaro-Avon. The landscape and the people needed the reassurance of memory as it got back on its feet. This thesis navigates the creation of opportunities for enhanced remembrance along the Ōtākaro - Avon River passage, allowing people to encounter elements from their rattled past, as well as project future opportunities for this landscape.

## 1.4 Research aims and core assumptions

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This research was triggered from an awareness of the need to *remember*. After the tragic Christchurch Earthquakes I perceived a heightened need to illustrate opportunities for remembrance in the landscape. I asked ‘what is landscape without memory’. The aim of this thesis is to interpret landscape, memory, and culture activated through film, in order to create opportunities for enhanced remembrance. The scale and intensity of remembrance and memory triggers will vary on an individual basis; however the landscape has the potential to become a vessel for reflection across the levels. Once I became aware of the need for further investigation it was important to frame questions that would aid in uncovering and revealing the opportunity for remembrance along the Ōtākaro - Avon River. These questions were complex and engaged and prompted me to enter a process of interpretation of landscape and memory their interaction.

The methodology employed in my research is an interpretive approach, engaging the use of film as a tool for analysis, which illustrates and reveals opportunities for design response in the landscape. I activated Attie’s (1978) critical analysis of interpretation, including key components of *advocacy*, *evocative* and *impressionistic* perspectives to consider metaphors that have the opportunity to spark further examination. The questions below outline and frame this research, acting as a guide as I set sail on this thesis.

Primary –

- How can post-earthquake design responses on the Ōtākaro - Avon River in Christchurch, New Zealand work to evoke processes of remembrance?

This primary question underpins the research; examining new perspectives and aiming to develop approaches that may aid cities affected by trauma, with regard to landscape and memory, but can also be useful to design practice more generally.

The Secondary questions outlined below stem from the primary and question above,

allowing for further depth of investigation.

Secondary –

- How can I utilise interpretive methodologies to connect memory and culture in the landscape?
- What insights does memory theory offer to this project?
- How can cultural and social responses be sensitively interpreted and integrated along the Ōtākaro - Avon River, with particular reference to tāngata whenua?

The secondary questions provide more specific bases for addressing the final question below. From a theoretical and philosophical exploration the final question moves from theory to possibilities for implementation. As designers it is important to examine ways theoretical processes can be illustrated and embedded in the landscape, offering more thoughtful designed landscapes to public realms.

Final –

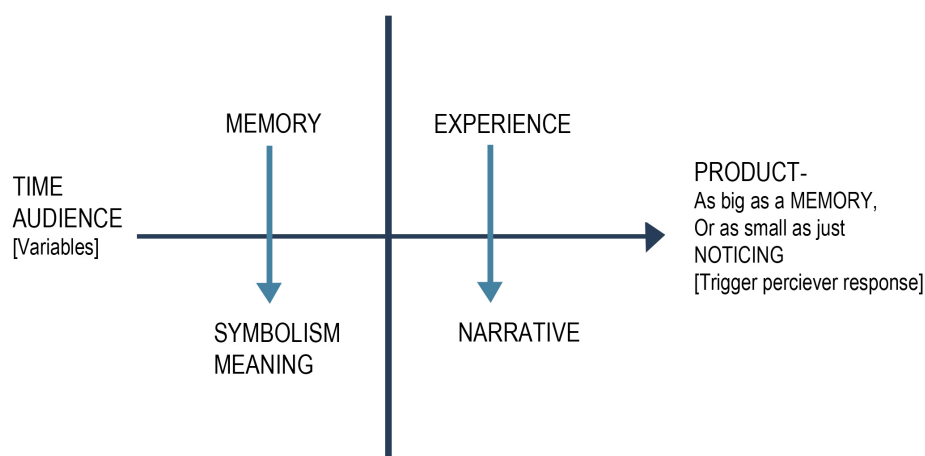
- How might film be an effective tool for the representation of the active engagement between people, memory and landscape?

The response to this final question is an attempt to case-study film as a device for remembering and interpreting human interaction with the landscape. Film is one possible device among many that can support processes of remembrance in any context, including the post-earthquake context of the Ōtākaro –Avon river.

## 1.5 Introduction to key research themes

With the Ōtākaro - Avon River as a continuous site I will analyse pockets along the linear passage and use film as a strategy to encourage memory triggers. I will also consider the relationship and interaction of memory and landscape, and how adopting techniques such as film may shed new light on enhancing their trace along the Ōtākaro-Avon. Time and the perceiver are variables in this study, as the degree to which people remember may be affected by time, and how landscape and memory relate. Key themes as noted in the diagram below include notions of memory, experience, meaning and symbolism and the cultural narrative and histories of the Ōtākaro - Avon river. This is an initial illustration, however these elements may be adapted through further interpretation of landscape and memory. In chapter two I draw attention to the complexities of memory, and its expression through time.

Film and other revelatory techniques, such as the illustration of extended engagement with surface, will be used to uncover and decipher themes, as well as the interpretation of the Ōtākaro - Avon river's dialect. This will be further explored in chapter four. Figure 1.2 outlines the parameters of thought/memory?, and its process. It is reflective of theories vital to my research such as memory and experience, and the possible effects of these in relation to the variable, the perceiver (individual or collective social groups).



**Fig 1.3**

Important theoretical connections drawn through research.

The horizontal axis of this figure indicates the effect time has on remembrance in the landscape, as this variable can manipulate the depth of remembrance for the perceiver. The vertical axis considers elements of the research, which have the potential to effect ways people remember. Illustrating these variables allowed an interpretation of connections drawn that have the ability to trigger mnemonic response in the landscape.

Another important theme of this research is culture. Unpacking cultural knowledge systems and practices with regard to landscape will add richness to understanding memories that the Ōtākaro - Avon River keeps. This theme will be expanded in chapter three where I examine the cultural footprint on site with regard to Ngāi Tahu iwi, and more general Māori perceptions of landscape. I will also expand on Pākehā/European aesthetics and practices, which have shaped the way we see New Zealand landscapes today. Through the examination of these research themes I will employ an interpretive methodology, emphasized throughout this thesis, specifically in the following sub section 1.6, Method for interpretation.

## 1.6 Method for interpretation

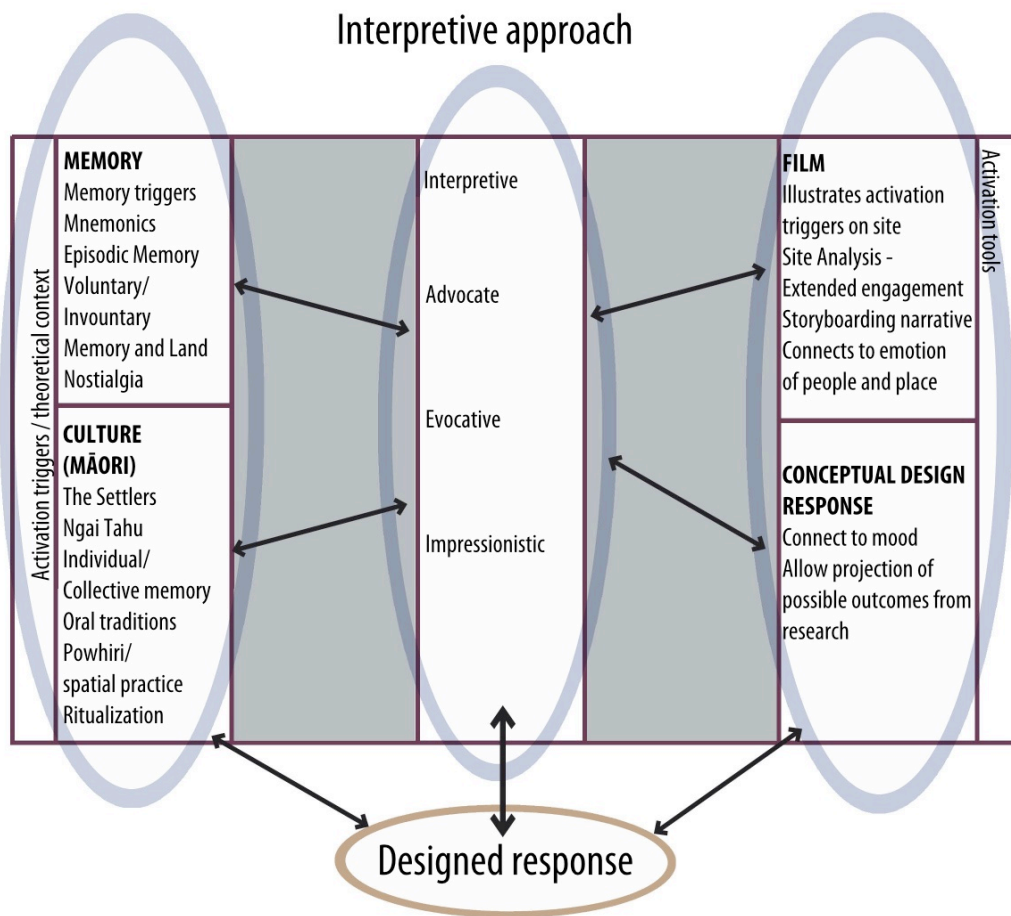
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For this thesis, I will employ an interpretive research strategy. Interpretive studies assume that people create and associate their own subjective and intersubjective meanings as they interact with the world around them.

Interpretive researchers thus attempt to understand phenomena through accessing the meanings participants assign to them (Orlikowski, Baroudi, 1991). Researchers can therefore play an active role in making sense of the phenomena they encounter through the research process (Deming, Swaffield, 2011 p. 152). I immersed myself in site, becoming an actor with the Ōtākaro - Avon river linear passage as my stage. I moved between observed data and theoretical constructs through an active engagement with film on site.

Understanding landscape, and peoples associations with land through theory, cultural traditions, film and memory allowed me to compare the relationships of these elements, and consider how designers may be able to include these threads in site analysis for enhanced design responses. As an actor in an interpretive research process I found Attoe's (1978) method of interpretation useful in guiding my interpretive journey. In particular Attoe's concepts of 'advocacy', 'evocation' and 'impression...(developed further below) have been adapted for the engagement with my thesis focus.

Figure 1.4 provides a framework for analysis of key themes within the research, articulating this interpretive approach.



**Fig 1.4**

Interpretive approach illustrating Attoe's (1978) critical approach alongside theory and opportunities for filmic and designed responses.

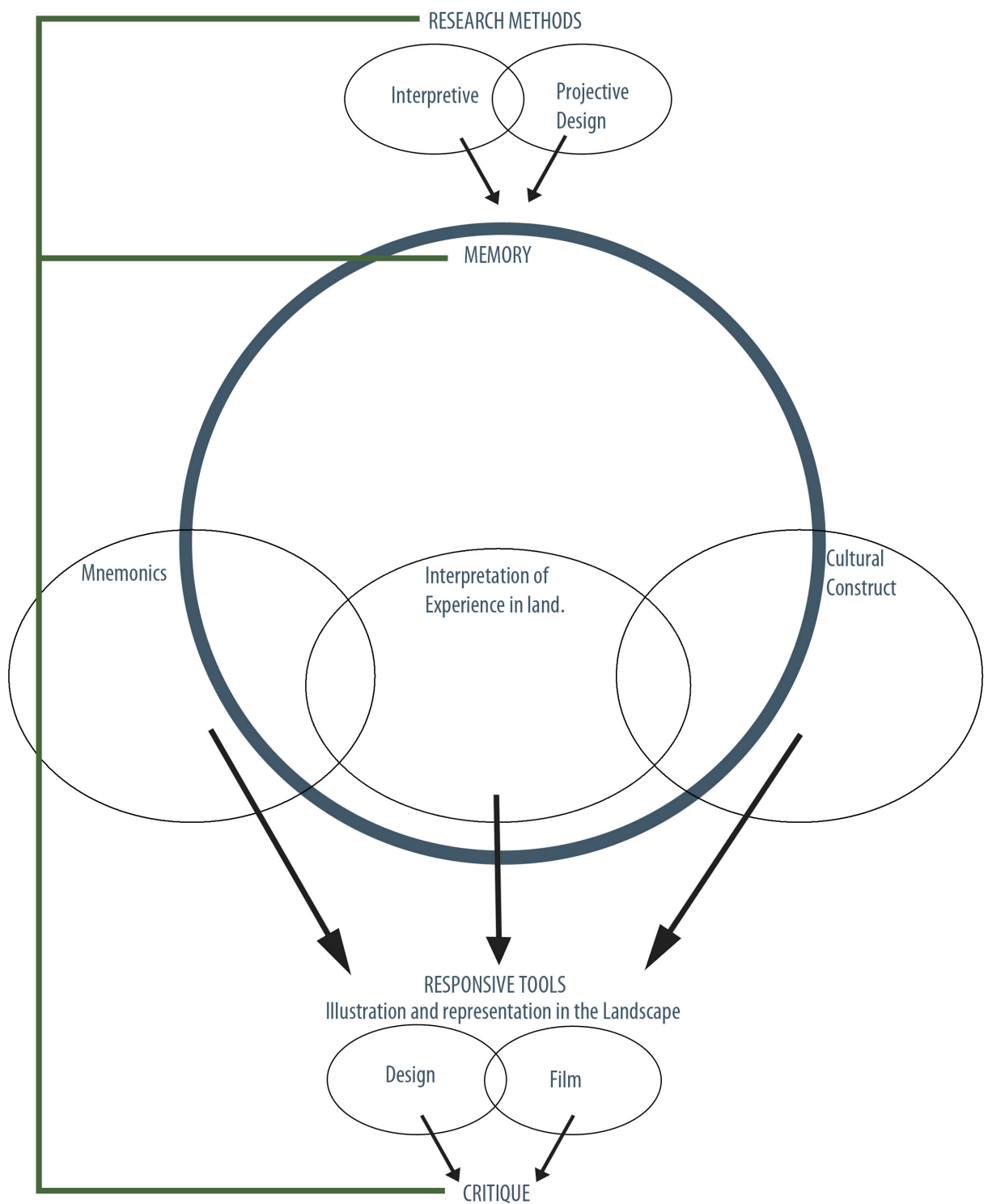
Figure 1.3 sets out the main concerns of this thesis. Memory, culture and its interpretation through film, as well as Attoe's interpretive criticism will provide a structure for these components in the landscape. This structure was a key ingredient in the formation and implementation of the research questions discussed previously in sub-section 1.4. Interpretive methodological approaches connect to other theoretical work undertaken in chapters 2, 3 and 4.

Film, with its revelatory qualities, will be a key device for analysis and interpretation on site. I propose to reveal underlying layers of memory, different memory types, and allow for remembrance through mnemonic triggers (Yates, 1966) along the Ōtākaro - Avon river. In isolation the elements which trigger cognitive response may make little

sense, however when put together, like a reel of film they can depict narrative memory processes. This is discussed further in Chapter four, as I consider *La Jetée* (The Jetty) a film by Chris Marker (1966) where filmic techniques for evoking sentiment and memory are explored. Through the application of film I examine extended engagement with surface to analyse memory-landscape relationships. Deciphering the ground plane through repetition, texture and sounds in my film demonstrates the process of memory passage and is integral to uncovering unseen elements that link to the passing of time in the landscape. Focussing upon one element for an extended period of time can enhance memory through triggering involuntary responses of reflection on landscape and memories (Trigg, 2012).

Figure 1.5 below, illustrates thesis elements as a whole:





**Fig 1.5**

Thesis framework

The diagram above is a visual representation of my research elements.

## 1.7 Interpretive methodology

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As noted above, the critical methodology employed for this research is interpretive. Attoe (1978) is one of the leading theorists with regard to architectural criticism and its methods. Attoe defines three categories of interpretive critique, these are **advocacy**, **evocative** and **impressionistic** approaches which underpin the interpretive perspective. Below I will expand on these categories and demonstrate how I have responded to this framework with my research. I have also considered other points of view with regard to critique and its interpretation, including ‘wicked problems’ (detailed below) through Buchanan (1992), in order to develop a broader understanding of how this research might be useful.

The implementation of an interpretive critical methodology allows “a new perspective on the object, a new way of seeing it” (Attoe, 1978, p. 49). For example, through engaging memory theory (Yates, 1966) and Maori cultural understandings of memory, I have come to see memory in much more complex and nuanced terms than found in everyday definitions.

Making and interpreting new connections and associations to memory, culture, and procedures for examining these in the landscape, allow for new perspectives for design implementation. Attoe (1978, p.49) states that: “the key to interpretive criticism is not proof but plausibility.” The objective is not to uncover the empirical ‘truth’, but to evoke plausible connections and possibilities through interpretive critique. The possibilities I arrive at must be plausible based on my research and analysis but do not exclude other plausible possibilities. Further, in the interpretive approach, the researcher admits that their stance cannot be completely ‘value-neutral’ but rather brings their social identities and knowledges to the phenomena being studied. (Orlikowski and Baroudi, 1991). I am interpreting landscape and memory through theory and analysis but also through my own social lenses. As an actor in this research, I can’t not project myself into the study. I do this self-consciously in Chapter three, where I explore cultural constructs of memory, specifically Māori culture. I used personal experiences as Māori in Aotearoa, and told personal, whānau and ancestral stories of embodiment in landscapes.

### 1.7.1 Advocacy

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As an interpreter I acknowledge the capacity “to bring to consciousness the restrictive conditions of the status quo” (Orlikowski and Baroudi 1991). The role of a critical interpreter is to question common sense assumptions and to put ideas together in challenging ways.. For example, often people’s perceptions of landscape are fixed solely in the physical/material. However as an interpreter working with diverse cultural traditions I interpret the landscape as possessing embodied, spiritual, cognitive and mnemonic dimensions, awareness of which can question dominant cultural modes of design and in so doing encourage transformations in design practice and therefore social reality.

Often interpretive methods of inquiry utilize only the critic’s point of view, with emotions and connections to place as the foundation for critique. Although I have utilised this perspective in some places, I have also used broader cultural frames such as metaphor and rhetoric. Metaphor draws on comparative associations, in order to draw the reader in, as highlighted by Potteiger and Purinton:

“It operates on the linguistic principles of substitution and similarity. The persuasiveness of metaphor lies in this ability to relate the unfamiliar to the familiar.” (Potteiger, M., Purinton, J. 1998. p. 35)

Drawing connections like this sparks the opportunity for the reader to appreciate relationships, without forcing an opinion or normative framework. Metaphor allows the reader to draw their own conclusions through linking unlikely candidates. In this respect I have become the advocate, drawing similarities and differences through many fields of literature, without dictating personal viewpoints.

### 1.7.2 Evocative

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An interpretive method of enquiry also responds to personal and emotional responses of landscape. As in Attoe's evocative criticism:

“Instead of affecting the way we *see* buildings, our intellectual understanding of their meaning, the critic can instead arouse us and evoke emotional responses.” (Attoe, 1978, p.61).

This quote acknowledges the highly personal and emotional nature of interpretive critique. Here evoking emotional, not simply intellectual and rational responses, are legitimately linked to the role of the critical interpreter. Such an approach works well in the context of memory, as memories are entanglements of cognitive, emotional, temporal and cultural elements that defy a simple rational reading. The deeply subjective and highly individual, though culturally informed nature of memory means that universal or logical approaches are insufficient in the memory terrain. Memory is individual, collective, cultural, emotional and personal. Memory can be socially organised and passed down through generations or die with the memory holder.

As mentioned above, in some areas of this thesis, I have imprinted myself into the analysis. Through highly personal affiliations with landscape, and its meaning for Māori, I have delved into personal memories of place, in an attempt to respond to the vastly dynamic notion of memory, and its individualistic qualities associated with a sense of belonging and connection with the landscape. My intention was not to impose my views of landscape and memory, but rather to use personal experience as examples for emotional response often evoked through remembering. Evocative critical response can also be noted through imprinting the narrative of society, culture or individuals on the landscape. The idea of social narrative and memory stories offers a less strictly historical and objective way to validate memory-related, emotive-based responses in and through the landscape as Potteiger and Purinton suggest:

“It is through narrative that we interpret the processes of events of place. We come to know a place because we know its stories.” (Potteiger, M., Purinton, J. 1998. P.6)

Narrative approaches to interpretation allow not only theorists or critics to interpret landscape, but also lay people (Attoe, 1968). Through narrative and memory stories the landscape become less of a material background to becoming a living entity with which our narratives interact. For example in indigenous Māori thought, the land is mother and parent. The land has its own voice and memories, the landscape holds knowledge and memories which have been co-constructed through human – landscape interaction over time. While in western thought such indigenous approaches are described as ‘anthropomorphic’, for indigenous Māori seeing the world as related and all elements and species beings within in as possessing culture and agency are an everyday assumption. Such assumptions are evoked in my thesis to legitimate Māori ontology, or ways of understanding the world.

### **1.7.3 Impressionistic**

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The third notion of interpretive critical methodology employed in this thesis is the use of impressionistic criticism. Attoe describes the impressionistic as a method which “used the work of art or building as a foundation on which the critic then constructs his own work of art.” (Attoe, 1978, p.74.) This suggests that the building or landscape is irrelevant to the action or treatment of the space in which her/his work is being carried out, that the “original work suggests to the critic a new and different area worthy of exploration.” (Attoe, 1978. p. 74). The landscape is set aside as new work comes forward. Although I understand this perspective, and have employed the notion of the critic attempting to bring about new/different ideas, the landscape itself has always been a vital and active component of the activity, not merely a foundation. For example, the use of film in this research has impressionistic qualities, as I aspire to use film as a tool that narrates ways memory and remembrance are created and perceived. The difference in the work I am carrying out, to that Attoe depicts, is that the landscape surrounding this activity plays an integral role in people’s perception of remembrance. Film, with its depiction of mnemonic triggers and symbolism in the landscape, allows the reader to understand the importance of these landscape elements for individual and collective mnemonic responses.

This impressionistic tool allows for a walk down memory lane, as the projected event relates to time and emotion past, implicit to people in specific landscapes. Some use of film also has cognitive qualities, as the landscape is used as a manipulative tool in which memories in peoples' minds play out. These recordings can be fast-forwarded, paused or sped up at the discretion of the user. This is the beauty of impressionistic critical examination. The landscape provides a framework for mnemonic response, and the use of film allows for interpretation of this method of critique for mnemonic devices.

This resonates with research based in the landscape, and its importance for memory response. The landscape is not just void, an empty stage, it is rather a base of rich tapestry. Its strata, with so many layers, connect the perceiver to people and time past. With the use of film as an impressionistic device, I am able to depict examples of mnemonic response in the landscape, playing out the portrayal of landscape and its importance to memory.

Developing the critical methodology of the interpretive perspective, which regards advocacy, evocative and impressionistic critical methodologies, throughout this research provides for individual, collective and diverse cultural approaches to memory.

## 1.8 Critique of methodology

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The evolution of landscape architecture and its response to critical reflections through design is still developing. The research undertaken for this thesis has embraced the complexity of landscape architecture research and methodology.

Traditionally methods for critical analysis drew on established practices such as “history, various natural sciences and mathematics, philosophy, and the fledgling social sciences” (Buchanan, 1992, p.5.). These disciplinary parameters structured and to some extent restricted methodological approaches. Over time the initial restrictions related to categories of knowledge have loosened, integrated and diversified creating a methodological context where:

“Today, these subject matters retain an echo of their old status as liberal arts, but they flourish as specialized studies, leading to the perception of an ever more rich and detailed array of facts and values.” (Buchanan, 1992. p.6)

Landscape architecture is a prime example of a new practice, and Buchanan (1992) outlines the opportunities as a result. Landscape architecture can be seen as a ‘discipline’ - through the implementation of design - that draws together useful knowledge from various fields to create a dynamic web of interrelating theories, practices and approaches.

The shift of landscape architecture through time, as influences and practices change link to the dynamic nature of my research. As my study progressed, this research project and its theoretical and methodological orientations shifted. Adaptations were reflective of further exploration and enhanced understanding of varying theories and their relevance, as well as the incorporation of important tools, like film to aid an evolving interpretive methodology.

In order to critique interpretive methodology it was important for me to reflect on the initial thesis framework, outlined in Figure 1.4. This was the forecasted process for my thesis. My understanding that change and manipulation were important for an interpretive methodology allowed flexibility with this structure. Being flexible

allowed me to draw new connections, and bring forward new understandings that proved important for the project. Changing the structure over time added richness to the exploration carried out on this thesis journey. Therefore an interpretive method was employed not only in terms of theoretical content, but also in the research process itself. This allowed for varying responses and reflections rather than a pre-conceived or fixed process and set of findings.

This response shows the use of design as a flexible method in terms of the research process. I used thoughtful responses to the structure and process of this research as a whole, rather than defaulting to normative means of research structure. Deming and Swaffield (2011) state that:

“Design only becomes an autonomous research strategy when it produces new generalizable knowledge about the world through its purposes, protocols, and outcomes.” (Deming, Swaffield, 2011, p.206)

This observation emphasises the idea of projective design and examines an opportunistic shift from normative realms of design, which were highly prescribed and structured, to an opportunity for design to be shaped by and subjected to the topic of inquiry. As Deming and Swaffield explain, “*Projective design* therefore focuses on the unique agency of design process for research outcomes – that is, on projective design guided by research intent.” (Deming, E., Swaffield, S. 2011. p.206).

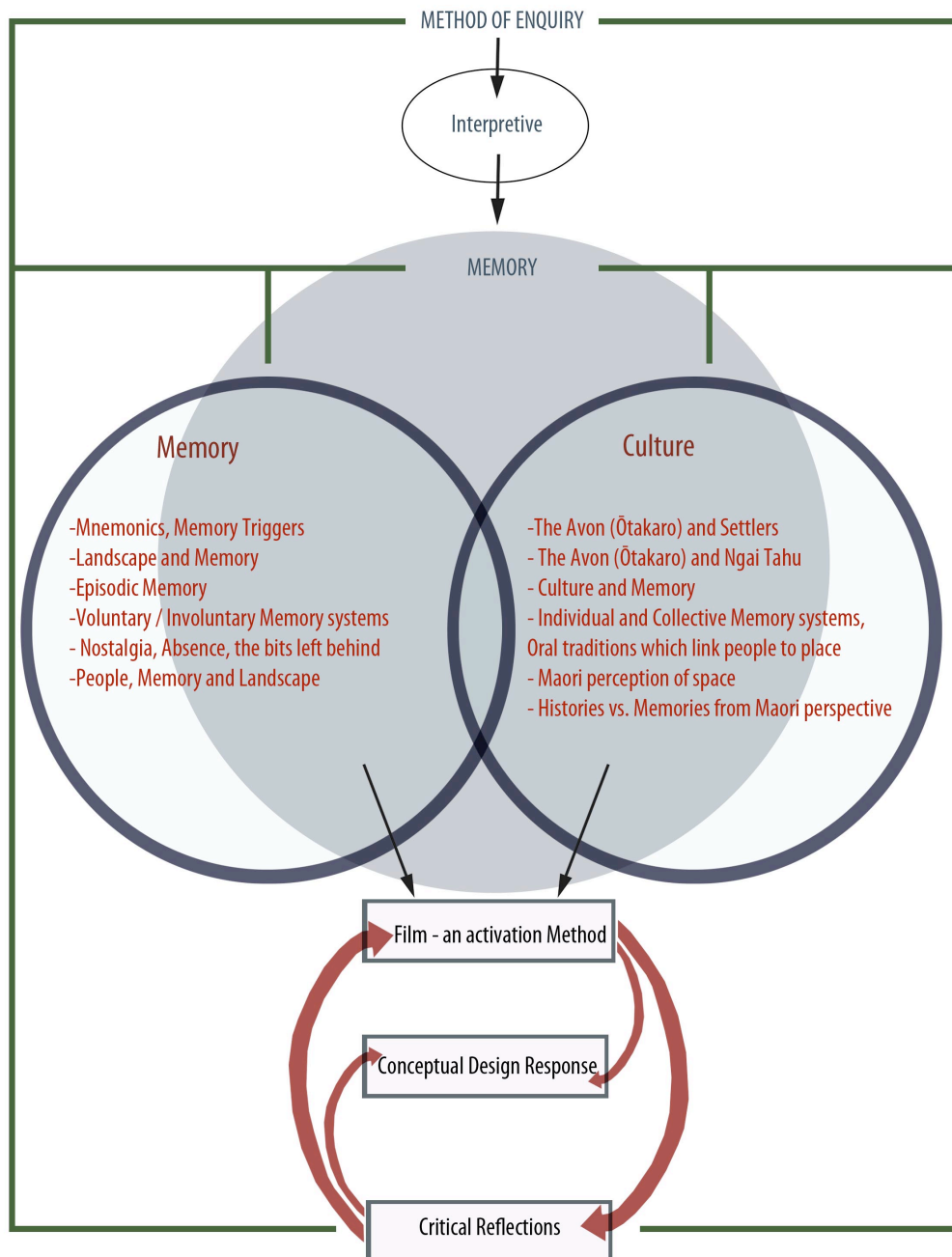
In this respect, I have utilized the uniqueness of projective design adapted to suit the needs of my research. Designing of the structure of intent allowed for response that would be interpreted throughout the research process, ever-changing as a reflection of shifts in cause and effects of this process.

Buchanan (1992) analyses ‘wicked problems’ with regard to design thinking and “suggests that design continues to expand in its meanings and connections, revealing unexpected dimensions in practice as well as understanding.” (Buchanan, 1992, p.5)

This statement allows for the consideration of design through a wider array of contexts, rather than more obvious linear design techniques. Linking to unexpected dimensions is a process enabled through advocacy interpretive critique (Attoe, 1968) where metaphor is used to connect areas of knowledge not often considered together,



designing and framing these new opportunities for design responses. Figure 1.4 located in the subsection ‘Method of enquiry’ grounded theoretical connections along with activation probes for my research. However as time passed my perspective shifted, and new metaphorical connections were drawn. This resulted in adaptations to my thesis framework as I explored the interpretive process over time and projected design response by the diagramming of the research processes. Figure 1.5 shows how my research evolved:



**Fig 1.6**  
Revised thesis framework

Figure 1.5 depicts the evolution of my interpretive research process and exploration. This method of enquiry circled back on itself, and worked as a metaphorical checklist, ensuring connections were made throughout the process. This was significant as it aided my personal understanding of research and its intricate processes. The research was adapted and concepts changed as I altered my understanding of varying perspectives. An example of this is the non-linear way in which theory and its application in the landscape was continually being reinterpreted as different perspectives evolved. Being critical of not just designed outcomes, but also the research process itself, ensured reasoning was evident in these shifting perspectives. This was seen through the amalgamation of memory and culture, as similarities evolved especially through film as a trigger for activation.

### 1.8.1 Critique based on “The Wicked Problems Theory of Design.”

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Interpretive methodology allows critics to place themselves within research. As a designer, the subjectivity faced through design links to individualistic interpretations of space. This is noted while considering wicked problems, first approached by “Horst Rittel in the 1960’s when design methodology was the subject of intense interest.” (Buchanan, 1992, p.15.) Rittel’s objective was to break the problem of subjectivity associated with research down, critically analyzing components into two distinct phases, as Buchanan explains:

The first phase Rittel considered was problem definition. “*Problem definition* is an *analytic sequence* in which the designer determines all of the elements of the problem and specifies all of the requirements that a successful design solution must have.” (Buchanan, 1992, p.5.)

This approach is asserted through the initial stages of enquiry, as objective questions define the basis for the problem definition. Although I have referenced questions of interest, which will shape the structure of this research, the emphasis was not on the obligation to work through a linear process, in order to reach the next phase and finally a definite answer. However I shaped my research questions to work in a circular motion in order to constantly work back and reflect upon my research process, in essence re-designing my research approach as theories and their connection to landscape evolved. Because of this my primary question evolved out of careful consideration of secondary questions, which provided background and basis for the first. This meant that the final question, in essence the “so what”, looped back to the primary question, as critical reflections asked whether initial outcomes had any correlation to initial thoughts. Buchanan went on to show that:

The second phase Rittel posed was problem solution. “*Problem solution* is a *synthetic* sequence in which the various requirements are combined and balanced against each other, yielding a final plan to be carried into production.” (Buchanan, 1992, p.15.)

Working in a linear fashion, and allowing for a natural progression from start to finish is a desirable approach to research. However, there are parallels between research and design. Design, and its subjectiveness relates directly to the designers themselves. This can be observed in my thesis, as the interpretive method employed imprints myself within the research. The evocative nature of interpretive critique disrupts the opportunity for a normative, or linear approach to research, as the focus is not on the outcome, rather on the process. The process of research directly correlates to the process of design. In a sense you never finish designing a space, your reflection of site continues long after the final piece of the puzzle is set. The same is seen in research. Over time different connections are made, and opportunities for refreshing the research perspective arise. Critical analysis of the research process along this journey, making amendments creates a multi-faceted and richer interpretive investigation.

As designers “*indeterminacy* implies that there are no definitive conditions or limits to design problems.” (Buchanan, 1992. p.16.) This statement points to processes undertaken as designers, as we often deal with many issues which don’t necessarily fit in a linear fashion, rather loop/circle back on themselves. The ten wicked problems Rittel developed endeavored to associate conditions for research through design; however sticking solely to this list creates the same problem, once again listing prescribed limitations for analysis. Variables such as place, people, theoretical contexts, and the practicalities of design all shape design as research. The most important element as a designer I argue, in whatever form you are designing, is to project yourself into the landscape. Again, Buchanan sheds light on this:

Number five of the wicked problems is outlined as stated, “ For every *wicked problem* there is always more than one possible explanation, with explanations depending on the *Weltanschauung* of the designer.” (Buchanan, 1992. p.16.)

*Weltanschauung* is in essence the baggage the designer brings to the landscape. This is seen through the highly personal nature of interpretive methodology. The main thing to consider therefore is that as all research is so variable, and as a result the one constant is the designer. I’m in the research, as it changes, I change, and it changes with me.

The significance of evolving a clear methodology as well as continually going back and being critical meant that my responses to theory and how these fit in landscape were always being challenged. The 'so what' question aided further reasoning and the progression of evolving research. The highly personal nature of interpretive critique gave me the freedom to create a base for my research, a platform where I could add structure, tying threads of theory to landscape that were unseen. Whether pointing to associations of culture and memory, and how they relate with landscape, or considering ways film could aid in the activation of these elements in space, I was able to pull elements together which made sense as layers for illustration and enhancement in the landscape. Attoe (1968) was significant as his interpretation of interpretive research offered tools to shape this research, and understanding the ever changing notions of wicked problems probed me to go about research not in a linear fashion, rather a circular one, constantly being critical of the meaning behind theory. Moving forward I am able to consider memory, culture and their intrinsic layers in landscape with a clear interpretive outlook.

Chapter two

## **Memory, and its trace in the landscape**

## **2.1 Introduction**

In order to begin to understand and interpret the depiction of memory, as noted in research questions outlined in Chapter one, I first examine theoretical constructs of memory. Through exploring the theoretical background of memory a passage opens for using these ideas to enhance memory and remembrance in the landscape.

This chapter unpacks memory and mnemonic processes, from their origins in western culture and possibilities for remembrance in the landscape for both individuals and collective groups. I was interested in the idea of ‘trace’ - where only the faintest impression of things remain and the examination of possibilities of enhancing these traces of memories left behind through design and site analysis tools such as film. Another component of memory is the contrast between voluntary vs. involuntary mnemonic systems and how sensory influences could have the ability to spark or promote enhanced remembrance in place. Applying these triggers and others discussed in this chapter in the landscape has the potential to increase perceptions for remembrance for both the individual and the collective.

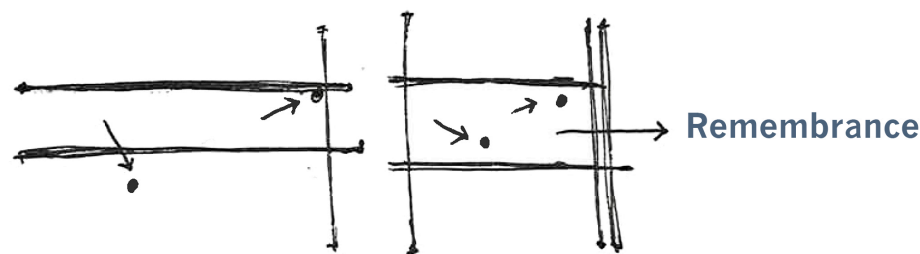
As memory is subjective the way it relates with people and place can be interpreted in many different ways. The reasoning behind the questions posed in Chapter one was to offer possibilities for new comparisons and relationships to be explored. Through opening up and questioning these variables in my research, I explore how memory theory can inform the design of the landscape, enhancing remembering for people in place.

## 2.2 Memory and its Origins.

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Yates (1966) depicts memory processes in her book, *The Art of Memory*. The historical origins of the Art of Memory are first said to have been discovered at a banquet given by a nobleman where Simonides (poet) was able to remember who was sitting at the table when the roof collapsed through the orderly arrangement of people located in place.

As a result of this event, Simonides realized that an orderly spatial arrangement was essential for a good memory. This technique aided the formation of the technique of mnemonics where persons who wished to train in the art of memory had to select places (generally building structures) and form mental images of the things they wished to remember, and imprint these mental images on objects. The classical technique of remembering is said to be one of the five parts of the rhetoric, used as a tool for the orator to preserve his memory, enabling him to deliver long speeches with unflinching accuracy. (Yates, 1966)



**Fig 2.1**

Asserting the need for an orderly spatial arrangement to aid remembrance

Figure 2.1 illustrates the importance for an orderly arrangement of mnemonic triggers through space in order to fully utilize the art of rhetoric. This spatial layout could be applied to landscapes, as this transferable method is not limited to architecture. Opportunities to apply the tool of spatial layouts for remembrance in the landscape may aid remembrance for both individuals and collectives alike. This schematic moves from the left to the right as individuals or collectives journey from the physical realm of mnemonic processes forward towards its projection in the cognitive.



Yates (1966) also describes the five stages of rhetoric (*inventio*, *dispositio*, *elocutio*, *memoria*, *pronuntiatio*) outlined by an unknown teacher of the rhetoric in Rome, circa 86-82 B.C. The textbook developed was immortalized with the name of the man whom the book was dedicated, *Ad Herennium*. When the teacher comes to memory as an essential tool for the orator he opens with “Now let us turn to the treasure-house of inventions, the custodian of all the parts of the rhetoric, memory.” (Yates. 1966, p.20)

The teacher goes on to discuss two different types of memory, “one natural, the other artificial. The natural memory is that which is engrafted in our minds, born simultaneously with thought. The artificial memory is a memory strengthened or confirmed by training.” (Yates, 1966. p.20)

The above statement examines the training in artificial memory. This involves imprinting *loci* (places) with *locus* (things in space). Repetitive training of objects in place allow the orator to remember and recite vast scripts, with the ability to not only move from start to finish, but also relay the story with objects in any order in the *loci*.

If these have been arranged in order, the result will be that, reminded by the images, we can repeat orally what we have committed to the *loci*, proceeding in either direction from any *locus* we please. (Yates. 1966, p.22)

Furthering the above statement through the act of walking or passing through landscape, allows the perceiver to enhance natural memory of place through training in the artificial process of memory making. The repetitiveness of footfall, as well as symbolism encrypted through phenomena in the landscape allow for triggers of memory, just as the orator would have used in the classical art of memory.

Another important era in the history of the Classical Art of Memory is Renaissance Memory, especially the Memory Theatre of Giulio Camillo. This theatre was said to have contained divine powers, where whoever entered the theatre would emerge with a complete memory of all the knowledge that had ever existed. (Maguire, 1986)

In describing the Memory Theatre, Vigilius explains:

The work is of wood (continues Vigilius), marked with many images, and full of little boxes...saying now that it is a built or constructed mind and soul. All the things the human mind can conceive and which we cannot see with the corporeal eye.... may be expressed by certain corporeal signs in such a way that the beholder may at once perceive with his eyes everything that is otherwise hidden in the depths of the human mind. (Ibid., as cited in Yates, 1966, p. 136)

The boxes set through the memory theatre had an “encyclopedic arrangement” in which all knowledge in existence of the time “could be set to memory through a system of magical emblematic images.” (Radcliff-Umstead. 1972, p. 47) Visual representation was vital in Camillo’s representation of artificial memory systems for mnemonic response for orators. Symbolism represented in the visual was vastly more significant than the written word, or other sensory conditions, such as smell, now considered being of importance for memory triggers.

The most complete pictures are formed in our minds of the things that have been conveyed to them and imprinted on them by the senses, but that the keenest of all our senses is the sense of sight, and that consequently perceptions received by the ears or by the reflexion can be most easily retained if they are also conveyed to our mind by the meditation of the eyes. (De Oratore as cited in Yates, 1966., p. 19)

If our eyes are the doors to our mind, how can the other senses be asserted to allude to a deeper connection to place? The sense of smell is a known memory trigger; if landscape architects can balance and enhance senses through design intervention, does this possibly mean a greater link to memory layers on site? Taylor (2008) considers this as he states landscape and memory as “not simply what we see, but a way of seeing: we see it with our eye but interpret it with our mind and ascribe values to landscape for intangible – spiritual reasons. Landscape can therefore be seen as a cultural construct in which our sense of place and memories in here.” (Taylor, 2008, p.1) Thinking of the imagination, or mind as a sixth sense, which combines the five others can be seen as a way of binding these sensory elements together in order to derive greater opportunity for remembrance and experience in the landscape.

The *locus* (images and symbols) set in *loci* (place) are of vital importance to mnemonics, and are a tool for using this process in a contemporary setting, as linking people to place, through symbolism may create a deeper connection for remembrance in the landscape. Team this tool with sensory and phenomenological memory triggers, design and analysis and you are able to enhance the perceiver's connection with the landscape. This allows for a more informative framework of site analysis, which appreciates seen and unseen dimensions, rather than just physical and functional aspects for design intervention.

The layout of architectural form was paramount for imprinting memory on objects and images through space. The orderly arrangement of built form allowed the orator to move through space, a parallel drawn with building structure, to the structure of the person's imagination, laid out in his brain. This method ensures that elements are remembered in the correct order, as the objects that are imprinted are fixed in space. This technique is known as mnemotechnics and suggests the integral importance of sight, as the strongest of all senses, in terms of memory triggers (Yates, 1966).

After exploring the technique of mnemotechnics further thinking on this tool may aid memory preserved on a very real but long vanished 'action' rather than on an object. In theory this idea could shift to different themes, the tangible and the intangible, conscious and unconscious through landscape. In this sense I imagine these left behind actions and memories to be seen as stagnant layers of air likened to layers of the past still evident in the present. This process allows opportunities for navigation of the questions posed in Chapter one and if applied in the landscape may allow for grounded exploration for remembrance.

An important element of mnemonotechnics was Camillo's Memory Theatre. The illustration of its implementation in space provides further grounding for the application of this theory as a tool. Camillo's memory theatre used as a tool parallels the search engine in contemporary society. This search engine used every day such as Google becomes a memory bank depicted in the landscape. This technology is observed as almost a prosthetic for memory, as the need to remember, with modern

developments such as this search engine, make memory seem less important to everyday life.

Transferring the ideals of mnemonics, as seen in memory theatres, allows for recognition of this framework in other settings, including landscape. Using the mind as a tool for projection of the layout of spatial form makes this transferable technique applicable in landscapes. The bones of this framework, incorporated with sensory dimensions, begin to build up a palimpsest of mnemonic materials that will aid in extensive interpretation of memory and remembrance in the landscape. This tool provides an opportunity for further embedding of memory representation. Site analysis at this level, ways of recording it, such as film and other analytical tools will enhance landscape architects' abilities to consider representation of emotive landscapes, rather than merely designing aesthetically pleasing ones. Furthermore Chapter four continues to examine tools for enhanced mnemonic experience, including the application of film for recording and illustrating memory and its trace in the landscape. For landscape architects, learning more about the possibilities for further representation of memory may amplify design possibilities for remembrance in the landscape.

Another important historical connection to architectural type and the assertion of memory is Fludd's Memory Theatre, as well as the Globe Theatre. The implementation of this tool in architectural form provides supplementary examples of this strategy and its transferable nature for landscape architects. The landscape of the Globe Theatre was seen as a vessel for remembrance, "as the plays enable remembering, so remembering shapes the formal qualities of the plays." (Perkins-Wilder, 2010. p.2)

Perkins-Wilder explains how:

The physical properties of the theatre – the space itself, the players, and the many stage properties used and reused from play to play – become the materials for a mnemonic dramaturgy that shapes language, character, and plot. (2010. p.1-2)

The dynamic relationship between actors and the physicality of the theatre shows a relationship with the artist and their craft. After uncovering notions of mnemonotechnics, as examined above, the transference from architecture to the landscape links to underdeveloped possibilities for design. In terms of Memory Theatre the stage becomes this space, bridging between the perceiver and the physicality of the surrounding environment. With the use of mnemonic connections there is potential to apply this theory, and bridge the gap. Juxtaposition can also be observed in the absence of memory triggers, as the nonappearance of symbolism may become a way “to evoke the mind,” (Perkins-Wilder, 2010. p.2) triggering mnemonic response or remembrance with the notable absence of objects.

The theatre in which memory triggers reside is not only seen in its physicality, but also in the mind. An image is voluntarily stored, and re-used, allowing for stockpiled insights at the user’s disposal. The representation of the act of memory triggers is important in discerning the portrayal of mnemonic techniques and how use of these techniques was carried out in an environment weighted with mnemonic implications. These objects, laden with memories evoke remembrance as the orator moves around their setting. Creating landscapes that have loci that evoke similar emotions of remembrance may enhance experience for people on both individual and collective levels. In Chapter three I will further discuss how this technique may be employed with regard to Māori culture, further grounding this tool as an important part of my interpretation of memory and its impression in the landscape.

## 2.3 Landscapes and Memory

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In this sub-section, connections begin to gain momentum for exploration of landscape and memory. I will use the origins of memory considered above, as a platform for further expression, and application of theory as a base for interpretation. Landscape architecture has the ability to engage self, - to not simply be a “reflection of culture but more an active instrument in the shaping of modern culture.” (Corner 1999, p.1)

Corner examines landscape as an entity which contributes to human activation, as it is in essence a vessel, for interaction and manipulation. It is a place to go about activities, which may become poignant memories, as well as a safe place for the mind to hold on to, and remember times of significance past. The landscape does not judge, rather allows for reflectiveness and remembrance. The beauty of remembering a landscape in the cognitive is potential for the land to be set as you perceived it in that particular moment. In that state, the landscape is still. It only changes when the perceiver is ready, or when other memories collide and are overlaid. This preservation, which only builds up as new activities and memories are stored allows for an orderly arrangement of memories in the cognitive. This is likened to a film, which your mind can voluntarily replay when desired. Chapter four (Landscape, Memory and Film) looks further into the concept of memories likened to a reel of film, and provides additional connection points and parallels between remembering and film.

A surreal and uncanny association can be perceived with the acknowledgement of a dynamic and ever changing landscape where the stage for remembrance adapts. The memory blurs, as the landscape in which it was held safe alters. Although the landscape may shift, the memory of activity within it remains, a mist, or haunting of time past, settling like sedimentary layers above the ground plain. Memories of people exist on site, retrieved by the remembered at any point through time.

The past lives on in art and memory, but it is not static: it shifts and changes as the present throws its shadow backwards. The landscape also changes, but far

more slowly; it is a living link between what we were and what we have become. This is one of the reasons why we feel such a profound and apparently disproportionate anguish when a loved landscape is altered out of recognition; we lose not only a place, but ourselves, a continuity between the shifting phases of our life. (Taylor, 2008, p.1)

Accepting that the landscape is dynamic, shifting and ever changing, adds a realism to an imaginary dimension. It shocks the remembered into understanding the element of time in memories, and as discussed in Taylor's words above, where the notion of past and present and future is asserted. I see a fourth dimension developing. One where the perceiver is aware of time passing, but also of the cognitive dream-like state, allowed by the mind, where time has little effect on the circumstance discussed. This surreal dream-like state where the emotiveness of memory is heightened is a luxury for the perceiver. It is irrelevant whether the memory is pleasant or displeasing, however, the luxury comes through the process. This is seen as the ability for humans to travel through time in the mind, to a landscape of their choosing. Whether this process asserts itself in a voluntary, or involuntary state, is irrelevant. The power of the imagination, reflecting on time past, as well as projecting possible outcomes in a dreamlike state show the importance of the marriage between people and landscapes. Irrelevant of whether landscapes are arbitrary, they remain an expression of the mind. They offer the idea that a space may be successful, even if it is not being physically inhabited. It is unknown, how many minds are using each landscape as a setting for social interaction in the mind's eye, where the perceiver does not have to be physically within the landscape for it to affect the perception of retrieved memories.

### 2.3.1 Noticing trace in the landscape, past memory layers

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The beauty of landscape as a vessel for memory is in the histories that lie in the depths of its layers. Often traces of memories past are hidden in the materiality and texture developed over time. As perceivers we have the ability to observe as little or as much as desired. Often our mind unconsciously links to landscapes past, as involuntary memory systems leave trace in cognitive state, unconsciously observed, and recalled when least expected.



**Fig 2.2**

Artistic impression of past memory layers

Figure 2.2 is an illustration I have created to interpret the evocative nature and potential for enhancing opportunities for remembrance in the landscape. Stagnant memory layers remain in the vessel that is landscape, waiting to be remembered. The evocative nature of this illustration is important for strengthening opportunities for individual and collective interpretation of memory in the landscape.



There is a subtlety noted in terms of landscape readability. Symbolism often remains in the landscape, in landmarks, color, texture, pattern, navigational orientation, walking tracks and other traces in the landscape. Engaging with particular landscapes for extended periods of time, allows for a closer examination of landscape for thoughtful design response. This is an important tool for landscape architects as noting trace at extended levels allows for more responsive and sensitive design intervention.

Although visual landscape elements play an important role in the relationship of landscape and memory, unseen dimensions are just as relevant. The unseen elements of place are intrinsically important in the wairua (lifeforce) of landscapes. Cultural groups have an extended spiritual engagement with landscapes they connect to, acknowledge and embody ancestors and activities past. Sacredness is associated with culturally significant landscapes. People with tribal affiliations not only have personal memories, but also acknowledge ancestors through whakapapa (genaeology) whakatauki (proverb), narrative and mythology which adds another dimension of connectivity for the people who call this landscape home. Relationships of culture and memory are interpreted in more detail in Chapter three which focuses on the social dimensions of memory and how evolving these could add to more engaged design responses.

## 2.4 Voluntary / Involuntary memory

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Involuntary memory systems and their binary opposite, voluntary memory systems are described by Marcel Proust (1913-27) in *Remembrance of Things Past*. (*Volume 1: Swann's Way: Within a budding Grove.*) After a cold and miserable day, Proust was offered a cup of tea, which he did not ordinarily take. In this instance he accepted the cup, along with a “squat, plump little cake called ‘petites madeleines’” (Proust, 1913-27. P.48). Downcast from his miserable day, Proust ate a spoonful of tea soaked cake. No sooner as he had undertaken this menial task, Proust was struck with a feeling that “exquisite pleasure had evaded my senses, something isolated, detached, with no suggestion of its origin.” (Proust, 1913-27. P.48). At once Proust's sorrows vanished as his involuntary memory kicked in, he stated:

“This new sensation having had on me the effect which love has of filling me with a precious essence; or rather this essence was not in me it was me. I had ceased to feel mediocre, contingent, and mortal. Whence could it have come to me, this all-powerful joy? I sensed that it was connected with the taste of the tea and the cake, but that it infinitely transcended those savors, could, no, indeed, be of the same nature. Whence did it come? What did it mean? How could I seize and apprehend it? (Proust, 1913-27, p.48-51)

As Proust proceeds to drink second and third mouthfuls, realization hits that it is not the tea or the cake, which is having this effect on him, rather a sense he is seeking within himself. He begins to underpin the construction of this feeling and its origin. Proust repeatedly tries to recreate his unremembered state of consciousness, attempting to make his mind void of other thoughts and experiences, focusing only on the initial taste and sensation of the mouthful of tea and cake.

Finally Proust is transported as suddenly the memory revealed itself. The cake linked to a memory of his Aunt. At first the Madeleine was dislocated from the memory of his Aunt, however as he continued to remember, connections were reestablished between the cake and his relative. Once the realisation of the memory occurred it expanded, the setting in which it took place rose like a stage “taking shape and

solidity, sprang into being, town and gardens alike, from my cup of tea.” (Proust, 1913-27, p.50)

The notion of involuntary memory and the trigger of taste and smell expanded in imagination to the visual, as if depicting a scene from a fragment of film from one’s life. This illustrates the potential of memory triggers, and the potential for strong emotional response. Designing with involuntary memory systems of symbolic triggers in mind, creates possibilities of not only physical but also strong cognitive connections and responses for the perceiver in the landscape. A surreal and uncanny hunch is produced whilst considering involuntary memory triggers. There is a powerful feeling of isolation and dislocation of being in a place, although with an evident hesitance of its origins as Rilke explained, “You must be able to think back to streets in unknown neighborhoods to unexpected encounters, and to partings you had long seen coming” (Rilke, 1989 as cited in Trigg, 2012, preface.)

The feeling, “I have seen this place before”, is poignant for connecting memory to place. Often this notion is unexpected, or unwanted and may feel like a strange dislocation or isolation from place. Whether you have been in this place before, or rather you feel a connection with a landscape you have not yet encountered this involuntary system has triggered an emotional response. Film and photography are often tools for involuntary memory triggers, where the sight of something links a nostalgic perspective with the viewer to a time past, or of a similar experience.

Involuntary memory triggers often have surreal or uncanny qualities. This is noted as Dylan Trigg (2012) discusses the memory of past experiences or activities, which are tainted with the present. This can be seen on landscapes where site is actively engaged, changing the intimacy of the memory connected to past occurrences on site. The threshold that frames a landscape in which personal memories are held is a symbolic barrier containing delicate traces of memory remnants on site. Crossing this threshold and experiencing the site at a different time may unsettle how the imagination views or remembers that place on a different timescale. Trigg writes,

Crossing that borderline, I would risk conflating the traces of familiarity with the presence of unfamiliarity, entering into the scene of a different timescale,

and so producing a place divested of its intimacy with my memory but now accommodating peoples lives. (Trigg, 2012. p. 14.)

Often allowing a distance between yourself and the site can maintain the preservation of the pristine memory of that place in time. The memory develops sacredness, as imagination shields, or locks away that memory, isolating it in place and time.

As time passes personal involvement in place dissolves, as different people inhabit the landscape of your past. Walking up to the threshold of the site of a memory you may look upon yourself as an outsider rather than being actively engaged. The landscape, in which your memory resides, is still rich in meaning. However after careful investigation your active involvement may have ended, as re-inhabiting place may corrupt your preserved memory of times past.

The answer is clear: partly dispersed in time, and yet partly absorbed in place, but never actually “here.” Place and time: two pillars of identity, now bathed in a strange, even uncanny, light (Trigg, 2012. p.14)

As time passes, landscape becomes a chameleon. Its ability to adapt and be manipulated according to the needs of the perceiver adds more difficulty for the reflection and remembrance of memory in the landscape. This can be seen as work begins along the Ōtākaro - Avon River, an after effect of the Christchurch Earthquakes. Fixing and mending the landscape, is a healing process for the people of Canterbury. As things are altered and transfigured, the vessel that held personal and collective memories is also disfigured. Much of the banks of the Ōtākaro - Avon River are in a transitional stage, where the fracture between old and new is increasingly evident. As there is a noticeable relationship between memory and place, how will altering the landscape affect the integrity of memories attached to it? Is there now a stronger dislocation between memory and place? And if so, will this dislocation lead to forgetting altogether? Without trace of the familiar, how long will the cognitive process of imagination last? Will it stand a chance? Or will the change prove too great, and might the process of forgetting, rather than remembering begin?

Although change may occur, the robust nature of memory, and its ability to drop in unannounced, decades after its occurrence gives hope that although the skin of the landscape may change, the memories associated with a landscapes past may hold their integrity. As the mind has the power of preservation, memories of time past are safe in mind's vault, unscathed by change seen in the physical world. And to reconsider the phrase, "I have seen this place before"; even if the landscape, which once was, has become extremely disfigured, the uncanny nature of memory may see the symbolism of memory triggers and once again link you to the landscape with which you held memories most dear.

The memory of things, of cultures and places, that have disappeared, of buildings and people, persists as a form of residue (Bowring, 2008. p.155).

I see the residue of memory as a thick dust cloud lying low in space. This residue shifts with the wind, and movement as people engage with site. This collection of memories changes in size and intensity, as individual imaginations collect particular threads from this metaphorical storage facility for solo reflections. While considering involuntary systems these memories may have been collected without the realization of the viewer, and whether wanted or not are being remembered, noticed and reflected on.

## 2.5 The association of Memory and Time

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If our experiences of the world are founded in the depth of memory, then gaining a sense of memory's scale becomes all the more problematic. Neither beginning at one point nor ending at another, memory surrounds us from all sides. (Trigg, 2012. p.18)

Memory, and the process of remembering have a nostalgia likened to the imagination's daydream, where the past flickered along a film reel in your mind, an episodic collection of past episodes of life. Recalling a memory is a transportation device, allowing a portal from the present to any time or place in the past, which holds significance. Often sentiment is attached to landscapes that are unclear to the reader, but nevertheless hold personal significance.

Measuring time in the landscape, as the seasons mature and pass, allows a retrospective analysis of the noticeable visual passing of time. This notable passing of time is a symbolic memory trigger for the reader. The collaboration of leaf fall of deciduous trees marks the passing of summer to autumn. The repetitive crunch of crushed leaves underfoot, and the musty smell, marking the end of warm days all weave together to set the scene for memories experienced in this transitional season through time. Looking back on photographs or films of an autobiographical nature also has capabilities of passage, passing through the two dimensional threshold of this iconography to the three dimensional nature of the imagination, as the mind reads these experiences. Heightening the potency of these sensory triggers in the landscape may strengthen a noticeable mnemonic response. The robustness of these elements, as the flavor and potency develops may be a memory 'potion', which once taken a surreal dimension unfolds in which the clarity and distinction of elements in memories amplifies.

Texture and materiality are also tools that measure the passing of time. Often traces left, or the leavings in the landscape assume tracks less travelled, while routes often used may seem worn, eroded, as discolored blemishes which attract the eye, unlike the monotonous leavings of dust and debris covering forgotten space.

Dust tells a story of a 'lost' time where the space is stagnant, unmoving. There is a melancholic nature to the settling of dust. This time assessor is a placeholder. It is the interim. Dust marks the end of one occurrence, and is the predecessor of new beginnings. Dust is a laminate, or a cover holding memories in. In this state in time memories are preserved. They are yet to be tainted by new people and activities contaminating place. Merleau-Ponty examine this thinking as they state,

We still believe that there is a truth about the past; we base our memory on the world's vast memory, in which the house has its place as it really was on that day, and which guarantees its being at this moment (1962. p.61)

In our minds we perceive that place in which a memory sits as pure, in its most idealistic state. The weather in our minds is still as it was on that day in place. Change has not occurred, and even as time passes our mind assumes a naivety that ensures the place in time is still intact. The realization that this may not be the case has uncanny qualities, as the dimension in which this memory sits shifts. The acknowledgement of change in this landscape is recognition of time passing on the site, which holds the precious memory. Although change may occur, and the dust may shift with the wind, the mind, and strength of memory has the potential to again be transported to that place in time. Through design this revelatory process may be highlighted, through exaggeration or subtlety of old and new, and the interpretation of time passing where appropriate in order to heighten mnemonic interpretation along the Ōtākaro - Avon River passage.

## 2.6 Nostalgia, absence, reminance, and leavings in the landscape

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This subsection explores theories associated with memory that have the potential to enhance a longing to remember. Discussing the amplification of these components and applying them to mnemonic processes may encourage remembrance in the landscape.

I went down into your intestines, London, through your mouth, through your dirty lips, cracked tile, patched tarmac, down endless escalators, trundling in the half-light; strap-hanging in aching compartments, strap-hanging across a city, across a continent, balancing, reading single-handed giant newspapers, breathing again the ten times breathed air. I travelled into a dream of nausea, cheek by unshaven cheek, thoughtlessly through thoughtless tunnels... (Green, 1974).

Often when considering nostalgia an anthropomorphic persona is depicted with reference to person and place. The landscape with which you feel a nostalgic connection takes on gender, or a sentiment of longing for someone or something.

The materiality of landscapes allows for emotive responses to the romantic and wistful way we view the past. This notion can be observed as Georges Rodenbach deciphers love and loss within a “spiritual telepathy between his soul and the grief-stricken towers of Burges” (Trigg, 2005. p. 60). A sense of resemblance is uncovered between the nature with which he views his loss and the landscape he translates this to. “The extent to which this place is assimilated with memory” (Trigg, 2012. p. 167) links to the landscape, which connects it. A dislocation remains however, as imitating the past in the present leads to a surreal depiction of memories, which fail to emulate the pureness of memories, rather becoming ‘knock-offs’ or cheap fakes of a memory saturated in sentiment within one’s imagination.

In order to feel nostalgic vulnerabilities with place, activities or emotive experiences within place, one must develop a deeper connection with the landscape in which they reside. The notion of body and place becoming a cohesive entity a level of intimacy



must flourish, not alongside, rather within “the materiality of an environment” (Trigg, 2012)

This binding together as discussed by Trigg can be observed through the: absorption of the external world through the primacy of experience, such that self and world form a corresponding and synthetic relationship of resemblance. This is evident where our habits intercede between place and world, allowing the body to become a receptacle of the world (2012. p.170)

Developing this intrinsic connection, as with advancing human relationships, allows the progression to missing, inheriting a sense of grief and mourning, as you long for place in a nostalgic nature. The theoretical connection between memory, place, and how the imagination views their relationship are three important layers of the intricacies of nostalgic connections. Time has an important part to play as a variable in this triangulation of theories as it may manipulate the way in which nostalgic triggers are drawn from place.

Indeed the power of nostalgia depends as much on the evocation of place as it does as it does on the time in which that memory occurred, forcing an image of the past in which time is literally held in an unreal place. (Trigg, 2012. p.174)

Another tool uncovered and discussed through my research of mnemonic devices is the process involved with episodic memory. This tool has strong connections to the way the mind views nostalgic memories. Often the trigger of the nostalgic is centered upon a single image fixed in temporality within a time set in place. This initial image can be likened to the foundational episode in autobiographical memory where the process of a certain memory begins. This singular image is isolated, fixed and preserved, as Trigg observes, “Characteristic of the structure of nostalgia is the pronounced fixation, qualitatively positive or negative, of an image that binds the self to a place and time.” (2012. p.174)

The initial movement of this image creates a domino effect, and in turn an episodic memory event as this gesture sparks the ‘what happened next’ in the nostalgic event.

The temporality of nostalgia relates less to the past and more to the emotions felt when the event occurred, fixing the event in an unreal dimension of the imagination which relies on the responsive trigger to the time in which it occurred.

The notion of a nostalgic memory sparks the question, how can we identify when a nostalgic episode occurs? Developing a clearer understanding of this will truly imprint nostalgia and its relationship with memory in place. Nostalgic episodes then link to the theories of voluntary and involuntary memories. Did the perceiver purposely wish for that memory to occur, or was the wistful event an involuntary occurrence? Regardless of its theoretical origins, nostalgia is isolated to the perceiver. The way, in which a nostalgic memory is formed, may be secondary to the sentiment the perceiver felt as the memory occurred.

The effect of nostalgia, and reasons for its triggers may relate to feelings of absence, loss, homesickness and melancholy as the perceiver longs for times past. As landscape architects it is important to create landscapes in which these emotional responses can be triggered, in order to allow the perceiver to truly connect with place.

A nostalgic sense can also be observed through slowness and the practices of meditation and mindfulness. The mind has the ability to slow, speed and pause significant or forgettable memories. The speed that we consider our lives, whether busy week days, or slower lethargic weekends, the ability to remember precisely relates directly to time undertaken while carrying out these activities. Understanding the relationship of the pace people carry out their lives, and the degree to which they remember is an important element to interpret through film. There is a prominent sense of nostalgia as you stop or slow, often realizing the things that you have left behind. Enhancing this feeling through film may allow the reader to enhance what they notice in the landscape. Even through the simple act of walking, pausing to take in sensory dimensions, or slowly step over rough ground, allows an individual to pause through space, and experience their surroundings. Slowing may allow you to notice the leavings in the landscape, the things left behind and the build up of dust in the corners. The experience of perceiving more clearly and interpreting more as you slow links directly with opportunities for enhanced remembrance. It will be important

to illustrate these components through the revelatory qualities of film as explored in Chapter four.

## 2.7 An overview

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The reasoning behind this chapter was to unpack and explore theories which have the potential to ground this research in content. This premise hopes to provide a base for drawing and interpreting initial connections to my research questions from Chapter one. The analysis of tools described in this research has the capability to provide additional grounding for the research questions, as well as to provide a structure for future thinking. Through this research process parallels, connections and contradictions have arisen, and by examining these more closely I aim to proceed with this journey, through continued discussion of key research themes.

An example of this is seen in the spatial arrangement of loci through space, triggering memories, and providing a platform for remembrance. Through examining this in relation to collective and individual parties, especially cultural groups I plan to unpack their relevance in the contemporary landscape of Aotearoa, New Zealand. Investigating whether this technique is transferable not only through time, but also through various cultural constructs will explain its place in this research.

Other elements to be examined in upcoming chapters are the techniques of episodic memory and its association with film, as well as enhancing memory trace in the landscape through the application of film. Throughout this process I will be employing an interpretive research perspective, relevant for the content of my research. Reviewing these tools with elements which link to Aotearoa, New Zealand and the Ōtākaro - Ōtākaro - Avon River has the potential to strengthen the validity of this research as well as to explore their possible implementation through landscape design.

Chapter three

## **Asserting the cultural footprint**

### 3.1 An introduction to Culture and its assertion in the landscape

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Chapter Three examines mnemonic processes alongside cultural constructs intrinsic to the landscape of Aotearoa, New Zealand. I will go into detail with site, the Avon River, Ōtakaro, providing background of both the settlers and Māori, as well as their perspectives of this culturally rich landscape.

I will explore the transference of memories applied by the pioneering settlers to the Avon River, Ōtakaro and examine the application of the picturesque as a reminder and nod to home. I will look at ways the picturesque has been adopted through time as new layers of memory emerge and persist.

Another significant dimension for exploration through this chapter will be my personal interpretation of the relationship and connection Māori have with memory and landscape. This can be observed through my pepeha, as well as whakatauki from my iwi which ground and set myself and my family in the land. This will be examined on both individual and collective levels, uncovering the significance iwi, hapu and individuals associate with landscape. Interpreting this personal relationship aims to evoke the sentiment which Māori apply to landscape.

The conflict of histories and memories will also be examined, noting that oral communication and dialogue were the main ways of passing down information through Māori culture, rather than historical documents. This approach is interpretive, as Māori evoke emotion as they recount past events. Does this make proverb, genealogy and mythology an underlying memory untapped in the minds of all Māori? And if so, does this stimulate the need for further mnemonic responses in landscapes through Aotearoa, New Zealand? These issues will be reviewed in depth, in order to trigger appropriate connections to culture, and mnemonic devices, as well as potential methods for their application in the landscape.

The Cultural dimension is implicit with regard to the Aotearoa, New Zealand landscape. As landscape architects there is a need to respond to cultural dialect, written in the landscape through iwi and hapū. Having an in-depth understanding of Māori culture and customary practices (kaupapa and tikanga) will, I hope educate and

promote thoughtful design responses, reflective of the collective cultural memory of landscapes.

Māori define themselves as *tāngata whenua* (people of the land). The significance of *tāngata whenua* status is best understood in terms of mythology, traditions and customary usages. At birth an intimate connection was established with the land by the burial ritual of the umbilical cord known as an *iho whenua*. A tree was sometimes planted to mark the spot. The *iho whenua* was cited in boundary disputes over land and stood as a symbol of *mana whenua* (sovereignty over the land). The tribal domain was made sacred by the bones of revered ancestors buried in special places, the traditions of battles fought in its defense and the many sites associated with events important in the memory of the tribe.

Understanding the holistic nature of Māori encapsulates ancestors prominent to each landscape, natural resources that Māori hold dear, and protocols, which respond to oral traditions and narrate cultural implications of site. Genealogies (*whakapapa*) are embedded in the strata of landscapes, and woven in the *wairua* (spiritual) dimensions that encompass the anthropomorphic nature that Māori perceive land (*whenua*).

As landscape architects it is important to appreciate landscape as a tool for enlightened design response with regard to Māori. Colonisation challenged Māori as designed landscapes responded to the needs of European colonisers rather than that of the indigenous culture. The idealised perception of ‘home’ allowed for the absorbance of the picturesque as it became saturated within the tissue of landscapes in New Zealand. The familiarity of the picturesque diluted the feeling of homesickness for colonisers. The New Zealand landscape was in essence a blank canvas for early European settlers. “They are attempting what has never been attempted before – to carry England with them.” (Reed, 1949, as cited in Bowring, 1997, p. 7)

The site I am examining for this thesis, Ōtākaro – Avon situated in Christchurch, New Zealand, is a prime example of colonial picturesque response. As the banks of the Avon were widened, slow slopes of grassy verges incorporated, and exotic plant

species, such as willow and silver birch were added to provide shade, just as they did in Britain.

Although the diversity of landscape features in New Zealand proved a struggle for settlers, the Avon river landscape was successfully manipulated in such a way that projected idealistic perceptions of the sovereign land - England. Deans Bush in Riccarton was described as “a spot with which lovers of the picturesque must be pleased” (Adams, 1853, as cited in Bowring, 1997, p. 9). The successful application of the picturesque along the Avon contributed to the European aesthetic in New Zealand, the new homeland.

Despite the fact that colonisers were pleased with the ‘improvements’ made to the Avon (including changing its name), the implication of this meant the submersion of indigenous landscape elements intrinsic to the Ngāi Tahu people (prominent iwi group in Canterbury). As the landscape is such an important component of narration in Māori culture, the surgery that landscapes underwent in the nineteenth century had a significant influence on loss of knowledge at this time. In contemporary culture a renaissance of cultural landscapes has taken place, noticing the trace of displaced memory triggers so vital to iwi in the landscape.

Stories relating to the mythology of ancestors upon place, navigational passages, mahinga kai (food gathering) that were re-told through generations enabled a base for this cultural fabric connecting people on individual and collective levels with place. For example, the location of Ti Kōuka or a Cabbage Tree at certain points along the Ōtākaro, link to fruitful eeling locations, an important resource for Ngāi Tahu. Inscribing motifs like this on the landscape allows contemporary Māori to walk, pause, and appreciate paths ancestors took in the landscape, strengthening their identity with the spirits of predecessors past. In this sense, landscape is a vessel, exhibiting passage from past, present and into the future.

This is an example of the implementation of memory triggers outlined in Chapter two. As with Camillo’s Memory Theatre, objects through space prompt remembrance as the perceiver passes. Recognising the association Māori already have with memory,



and methods for recalling it, link to historical processes of mnemonics. This further grounds the implementation of this tool for enhanced remembrance in the landscape, recognised through design. In the subsections that follow, I aim to continue posing junctions of thought through parallel and metaphor, hoping to supplement theory for the need to claim landscapes for remembrance.

### 3.2 The Ōtākaro - Avon and the Settlers

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Co-existence was evident in the early days of colonisation in Christchurch. A mixed-use approach was seen for the Avon, as it was a vital food and water resource for both colonisers and Māori as infrastructure was developed.

To early settlers by the river it was their only source of water supply until seven artesian wells were sunk in Christchurch in 1864... Cartloads of water used to be taken from it to allay the dust on the city thoroughfares; and from its inner city reaches delighted anglers once took basketfuls of trout. Rowing clubs built boatsheds on its banks, and to canoeists it has afforded endless pleasure. (Lamb, 1981. p.viii)

The Avon was an important transit link for early settlers. This life vein was integral in carrying settlers' luggage, from Lyttleton Port, where ships docked, around to Sumner, and along the Avon by way of the Bricks, where a wharf had been erected for unloading goods. This practical example shows the necessity of the Avon, "until road communication between Lyttleton and Christchurch was established in August 1857."

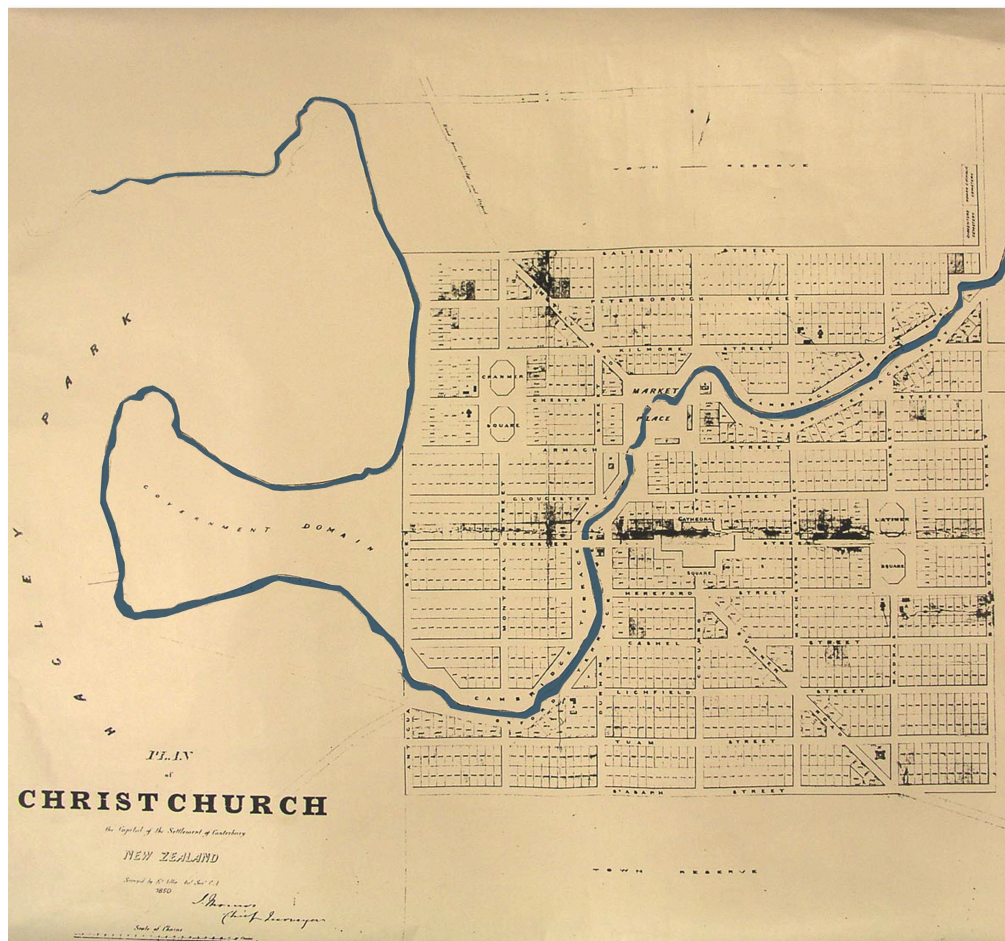


Fig 3.1

Reproduction of Edward Jollie's 1850 map of the proposed city. I also added a river overlay to strengthen its footprint. Retrieved from: Department of Lands and Survey, Christchurch. Historical Maps.

Figure 3.1 outlines the historical footprint of the Avon River, as depicted for the proposed city in 1850. This map links to the Avon River passage, as shown in the late nineteenth century. The linear passage, examined through this chapter, was a lifeline for the settlers of Christchurch, as it became a main trading route. I added a layer enhancing its passage in order to reinforce its importance at this time. Although the overall passage remains today, manipulation has occurred through this passage over time, as infrastructure developed. Outlining the importance of the River passage connects the strength of memories through time for this transit route, grounding the need to emphasize mnemonic experiences through research and design intervention.

Boating on the Avon was also used for entertainment during the late nineteenth century, as paddle steamers would transport guests often from Christchurch city centre to New Brighton. Excursions were popular to New Brighton with the appeal of a day at the seaside. Examples of this are noted with the annual fire-brigade picnic, which “celebrated the occasion by chartering *The Brighton* for an excursion to the beach.” (Lamb, 1981. p.26.)

*‘The Brighton’* was also used for a children’s day trip on behalf of St Michael’s Sunday school, with around 200 children in attendance.

“It was a day that would live long in their memories.” (Lamb, 1981. p.26.)

Activities like these examples connected people with the Avon on a tactile and sensory level. The wind in their hair as they passed, the sound of the paddle steamer in motion as it moved between the river banks all enabled a deeper connection with the Avon as a lineal heart of the city. Individual recollection of memories of these days adds nostalgia to the Avon, as the perceiver associates jovial memories with the waterway in times past.

The nostalgia associated with recollection of the struggles of the settlers in Christchurch shows the Avon (Ōtakaro) as a clear refuge for early residents. An example of this was the addition of the river as a popular swimming destination in the late nineteenth century. Swimming competitions were held annually from January 1878, offering respite from the hard lives the settlers had become accustomed to. Lamb explains the construction of the pools,

The city Council, in October, called tenders for the construction of the baths on a site in the Avon a short distance upstream from the Cashel Street Bridge. A deep channel was dredged between the Island there (now known as Rhododendron Island) and the riverbank along Cambridge Terrace. (Lamb, 1981. p.4)

Setting down roots, like the example of the implementation of the baths showed the willingness to make Christchurch home. The river guided the city, as it nudged

against its edges, reminding residents of simple pleasures so relevant alongside the hard work of taming and developing this new landscape to call home.

Although there were many positive memories associated with the Avon, there was also an association with loss. This is observed in the notable amount of drowning that occurred along the river. “During the first fifty years of Christchurch’s history (1850-1900) the Avon River took toll of 105 lives.” (Lamb, 1981. p. 14) This is attributed to the lack of safety assurances placed upon the river and its banks, as well as a lack of knowledge regarding river safety. One of the most despairing accounts of drowning was in 1861:

A town crier went about the streets, calling aloud the name of a four-year-old girl who was missing from her home...people responded to the town crier’s announcement by lighting their lanterns before setting out to search for the lost child. Their search was of no avail: the next morning the body was found in the river. (Lamb, 1981. p. 15)

This tragedy illustrates the frustrations of new settlements, where little infrastructure had been put in place. In hindsight, street lighting, and restricted access to more dangerous parts of the river, through fenced areas, may have prevented some of these misfortunes. These stories add richness to collective and individual memories and histories of the Avon. The footprint of settlers who worked and played along the Avon binds Christchurch residents to this lineal heart as the sequential passage of the Avon offered refuge to developing environments adjacent.

The Post Colonization period in Christchurch, as in the rest of New Zealand, posed a vitally different physical and cognitive landscape for indigenous communities. A disconnect emerged, as Māori worldviews including ritualisation and ceremonies that encapsulated Māori tradition, were being overlooked. The ‘fabric’ that held Māori together was being unraveled as European / Pākehā settled and took hold of landscape resources Māori held dear.

Such emphasis was put on making Christchurch livable, and enjoyable for early residents that it seems the focus of Māori culture was being left behind. Early settlement in Christchurch meant active engagement for these pioneers, however this leaves the question: - what of Ngai Tahu at a time when this landscape was undergoing such immense transformation?

### 3.3 The Ōtākaro – Avon and Ngāi Tahu

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For Ngāi Tahu the Ōtākaro - Avon, and further out the estuary, provided an integral food source. This awa is named Ōtākaro meaning “place of games and sports” (Boyd, 2009/2010 p.6). The naming of the river illustrates its use and importance as a resource for Ngāi Tahu.

The Ōtākaro – Avon was in essence the food basket for Ngāi Tahu and surrounding settlements due to the abundance of food resources. Tribal mana (strength and prestige) was associated with the wealth of resources of the tribe. Therefore the vitality of landscape was essential for flourishing hapū in the area. In order to develop the sustainability of these resources “careful observation led to an advanced understanding of the habitats and breeding cycles of all of the fish, birds and plants that were of utilitarian value.” (Tau, Goodall, Palmer and Tau, 1990, p.3-2)

Harvesting of these resources was limited to when species were most prolific. This links to the high regard Māori perceive and nurture whenua (land). Rather than making species extinct, through over harvesting, there was a mutual respect between people and whenua. Māori looked upon the land as a parent, papatuanuku is the earth and the primal parent of all species beings including people. People therefore have a reciprocal obligation to act as kaitiaki or guardians, safeguarding and ensuring the resilience of the land for future generations.

Ngai Tahu learned of food storage technologies, “developed to take advantage of seasonal abundance.” (Tau et al. 1990, p.3) These technologies demonstrate Māori understanding of the natural resources of Aotearoa (New Zealand). Protocols were developed as a result and were implemented to ensure their survival, especially through the winter months, without the need to pillage their natural resources required for future seasons.

As “the abundance and quality of the resources available to a tribal group directly determined their welfare and future” (Tau et al. 1990, p.3) resources were managed and developed to allow Māori to have more control and security of resources. This

can be observed with seed cultivation of especially selected crops that were stronger than others.

It is also important for Māori to connect themselves to the land through knowledge of their whakapapa, genealogical relations to the natural world: “Ngāi Tahu recites the whakapapa which links humankind to the atua (deities) and to the earth, to the waters, forests, animals and birds.” (Tau et al. 1990, p.4) These connections illustrate the holistic nature with which Māori perceived the world, continually acknowledging the land and appreciating resources, which allowed life to flourish.

This is an example of intrinsic connection Māori have with landscapes. Imprinted on the landscape, with people and place in unison. Along with the landscape Māori have adapted and grown, binding Māori to the land. Mythologies and whakapapa enforce mnemonic principles, as landscape features become triggers that prompt mnemonic response. This connection provides links to Māori and processes of remembering, compelling a stronger argument for the implementation of mnemonics for remembrance in the landscape.

Ngāi Tahu also holds strong values to water and water bodies for hapū and iwi groups. “Water is held in the highest esteem because the welfare of the life that it contains determines the welfare of the people reliant on these resources.” (Tau et al. 1990 p. 4-12). As waterways were once at the heart of trading, food resources, transportation links, ceremony and recreation, the health of awa and moana (water bodies) is imperative for the Māori way of life.

Kai-awa (river sourced food) also connects contemporary Māori to the traditions of their ancestors. Practicing food gathering in a ceremonial sense, links Māori to ancestors and the pursuits so essential for the survival of their tribes. Retracing these steps allows for Māori to connect to memories of place, and the relationship of people and land, allowing the preservation of Māori for future generations. Linking to these rituals through design intervention preserves knowledge systems, through the landscape, highlighting essential elements so crucial to the Māori way of life.



Understanding the relationship Ngāi Tahu have with Ōtākaro – Avon and the linear corridor it traverses acknowledges their connection to place both as a physical resource, and an embodiment of spiritual and ritualistic ideals which are comparative to traditional mnemonic processes, however with vastly different reasoning behind each. Māori connect intrinsically to the land. Acknowledging ancestors, those who have passed before us, and are a part of us, as well as actions, activities, conflicts and resolutions write collective memories in place. As designers, understanding these threads of meaning which embody people and place, as well as symbols and trace still evident in the landscape and to be able to see their presence and the need for their retention is vital to our field. We need to read between the lines, to communicate, interpret and understand meaningfulness for both people and land and to illustrate and articulate these points of view with sensitivity. The purpose of this thesis is to investigate and reveal comparisons and connections, which are often unseen, but vitally important in their articulation for meaningful place making.

### 3.4 The European ‘Picturesque’ and adaptations in New Zealand landscapes

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In this subsection I will examine the transference of memories, and the importance of memories existing with the perceiver. An example of this is seen in the notion of ‘picturesque’ an ideal transferred to New Zealand, by settlers. The English aesthetic of home was carried to the foreign country (New Zealand) to aid settler adjustment to their new life. Exploring and recognising memories’ ability for movement, as the mind’s power to remember is not limited by location. Traces of the homeland made it easier for settlers to make New Zealand home, an illustration of the power of memory.

Colonisation brought not only foreign people to New Zealand Aotearoa, but also ideals, perceptions, notions, things, language and an array of alien complexities exotic to Aotearoa as they left the familiarities of home and travelled to an unknown land. As a child brings her teddy on trips, clutching the small bear, with the smells and memories of home, so did these men, women and children. The notion of the picturesque is an example of a device, which told a story of home. From the design features of the picturesque, to the aesthetic associated with it, lugging this knowledge to a new country not only changed the physical face of the landscape, but also shifted the dynamic of land use on a cognitive level.

This can be observed along the lineal passage of the Avon River. The water and land that surrounded it transitioned from being a practical food, transportation and navigational resource, to bearing completely different land use and aesthetic patterns. The banks of the Avon were now used for picnicking, strolling, and the waterway used for punting. The cognitive dimension intrinsic to the Avon was shifting. It is reasonable to see that as new communities assimilate to environments there is a direct need for nostalgic responses such as embedding their versions of the picturesque. However the extent of this change left little room for Ngāi Tahu associations with the river.

Although Māori protocols and practices were written as a language along Ōtākaro – Avon, European / Pākehā settlers brought with them their own language, which they too began to imprint in place and it is noted, “Picturesque has been compared to a language” (Bowring, 1997. p.56). The Māori and European / Pākehā stories conflicted as they talked to different meanings and usages for Ōtākaro – Avon. Over time conflicting cultural constructs created a hybrid landscape aesthetic, which began to sound familiar to the way landscapes are seen in Aotearoa, New Zealand today.

If Māori and the native New Zealand landscape had no voice, the fluent English picturesque would have overwhelmed the Ōtakaro - Avon passage. This was not the case, as a dualism materialized with regard to Māori and European language and physical landscapes. This hybrid landscape aesthetic spoke to the memories of both European / Pākehā and Māori as threads from time past wove together to create a mutual aesthetic in the landscape.

“...both the English language and the picturesque language were transported to the colonies. In their new environments, these languages have undergone changes ranging in degree from the emergence of an accent to the development of a pidgin language.” (Bowring, 1997. p.56)

The metaphor Bowring depicts, shows parallels of change for both landscape and language in New Zealand. These adaptations are depicted through landscapes, as native New Zealand fauna persists alongside exotic species, although in many places it was pushed out of urban environments. Native fauna has continued to fight back, re-emerging despite forest clearing through the country. This challenged the ideal colonial picturesque aesthetic, redefining these classical perspectives and hybridizing them to suit and survive in Aotearoa, New Zealand. Eventually the intermingling of native and exotic becomes normal. Time has the ability to influence our definitions of the genuine, as a hybrid landscape develops, reflective of both cultures and soon the lines that define what is old and new, or familiar and unfamiliar blur.

The pidgin picturesque thus shares the qualities of two languages – the imported language of the picturesque and an indigenous language based in the natural environment. (Bowring, 1997. p.56)

Today the mish mash of language represented in New Zealand landscapes is the embodiment of identity for New Zealand citizens. There are visual cues, which New Zealanders connect to at every turn, whether of European, Māori or ‘other’ descent, these memory triggers show layers of ancestors past embedded in the landscape through time. The beauty of the hybrid landscape is its readability for people from across the globe, as clues and cues from around the world can be spotted if you take the time to look. Whether a Rose from England, or a Eucalypt from Australia, the landscape around us tells stories of times past. These layers of culture thread themselves into landscape, and as designers articulating there presence and influence on the make up of place is critical in order to make these narratives readable for the public.

### 3.5 Culture and Memory

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Developing a comprehensive knowledge of the social dimensions implicit to site allows landscape architects a deeper understanding of Māori and their land memories. Genealogical connections are of vital importance for the connectivity of Māori to place and the ancestors who walk with us, as Māori understand their ancestors as ‘co-present’, with us, as we are their living face.

As a New Zealander of Māori descent, it is customary to acknowledge and begin making connections to place and others through mihi (acknowledgements) and pepeha (linking to others and place). Mihi in essence, imprint and connect ancestors and landscapes that are important to cultural affiliations. Linking to maunga (mountain), awa and moana (Water bodies), marae, iwi and hapū connect and link myself to place and others who connect within hapū.

Mihi and pepeha connect Māori to the particularity of place while also assisting in making connections to locations in a wider sense, as well as important relationships to ancestors and the land.

My pepeha is recited below: -

**Ko Huruiki te maunga**

My mountain is Huruiki

**Ko Waiariki te awa**

My river is Waiariki

**Ko Whakapara te marae**

My marae is Whakapara

**Ko te Ihi o Nehua te whare hui**

Te Ihi o Nehua is my meetinghouse

**Ko Kahukurī te tangata**

Kahukuri is my ancestor

**Ko Ngāti Hau te hapū**

My hapu is Ngati Hau

**Ko Ngāpuhi nui tonu te iwi**

My iwi is Ngāpuhi

**Ko Mātaatua te waka**

My waka is Mataatua

**Ko Anikaaro Ross Hoskins ahau**

My name is Anikaaro Ross Hoskins

Reciting my pepeha intrinsically links me to the whenua and ancestors from which I hail. Imprinting myself in place develops a sense of belonging, as the spiritual and physical dimensions intermingle. Referencing landscape elements connects myself with the land, and as a result a kinship is developed, as there is a need to preserve and look after landscape elements so important to ancestors whom I carry with me. I am a guardian of the land, and in turn the landscape heals and provides valuable resources.

This memory source can be acknowledged on both individual and collective levels and is likened to mnemonics as value is placed on landscape to connect people to place. This passage connects myself as an individual, to a wider and collective memory system, shared by iwi and hapū. These shared memories develop layers of narrative and the repetition of these oral traditions join the cognitive, physical and spiritual dimensions so important to Māori worldviews.

Below is another whānau pepeha that illustrates wider connections between my hapū Ngāti Hau, and Ngāti Wai and my whānau papakainga (home) on the Whangaruru harbor. This pepeha evokes the collective memory of iwi, hapū and myself alike: -

**Ko huruiki rāua ko Parimata ngā maunga whakahī**

Huruiki and Parimata are the lofty mountains

**Ko motu-kauri rāua ko Motu-kōwhai ngā moutere whakamaru**

Motu-kauri and Motu-kōwhai are the sheltering islands

**Ko Whakatūria rāua ko Whakarūrū ngā pā whakahirahira**

Whakatūria and whakarūrū are the great pā  
**Ko te Tukaeaea, ko Tautahi, ko Hinerūrū ngā kaitiaki**  
 Te Tukaeaea, Tautahi and Hinerūrū are the guardians  
**Ko Whangarūrū te moana whakarūrūhau**  
 Whangarūrū is the calm body of water  
**Ko Ngāti Wai ki te moana**  
**Ko Ngāti Hau ki uta**  
 Ngāti Wai are seaward, Ngāti Hau are inland,  
**Ko Ōmanu, ko Poike ngā whenua tipu**  
 Ōmanu and Poike are the homelands  
**Ko Eru Nehua, ko Ani Kaaro, ko Kapiri ngā tūpuna kaitiaki**  
 Eru Nehua, Ani Kaaro and Kapiri are the guardian ancestors  
**Tuku iho mai kia ngā whakatupuranga**  
**Kei te heke, kei te heke**  
 Passing down to the next generation and the next.

In essence, this whanau pepeha imprints ancestors, my hapū, whānau and guardians within the landscape. It offers a sense of directionality, placing us in relation to landscape elements and navigating our place in the land. The last phrase ‘passing down to the next generation and the next’ illustrates this narrative in terms of collective memory. The mauri (life force) encapsulated in this passage is directly relatable to the importance of knowledge retention, and the passing down of these knowledge systems through genealogical links, in order to always allow our people the privilege of knowing. Knowing where they come from, who they are, and how they came to be - implicit values for Māori culture.

The whānau book ‘Piki ara roa’ was created with the need for knowledge systems and their retention. This book was written, edited and illustrated by my family and provides an epistemological framework with which to base our whānau through time. This book is not essentially a history, rather a collection of memories that narrate episodes of our family with an autobiographical nature. Published for our family alone, these stories are preserved through future generations, as young ones look on in

awe as they inspect its images, and listen to the evocative nature with which these stories have been projected. An example of this is through the poem created by my great aunt Miriam Smith, which links our people to the land and sea at Whangaruru: -

**Tangata Whenua**

**Wind sighs in the tree**

**Sea laps on the sand**

**Morepork calls**

**And on this moonlit night I hear them**

**Laughing, crying, singing, talking**

**Who are these people of the night?**

**Ghosts of those long gone?**

**Is it their bones I have seen**

**Bleaching in the sands?**

**My dear ones loved it too**

**With them all, I share this land**

**This tūrangawaewae**

**Perhaps one day ill join them**

**And, on nights like this**

**To sounds of wind and sea**

**I'll sing songs to my mokopuna**

The phenomenological dimension is experienced in this poem, as ancestors are connected to the landscape on a sensory level. This poetry connects us to the landscape on an emotive level, as the sensory encapsulates the sands and beaches that we have traipsed up and down for so many generations. The simple act of experiencing this landscape and listening to these memories allows us to imagine our ancestors, as they would have taken the same stimulus from the land. Genealogical connections with regard to ancestors and myself, illustrates the way Māori connect with the environment on a very personal level. I have used these writings to show explicit connections Māori associate with land as their ancestors walk with them through places which have held meaning for generations. Although this connection is



not seen in the physical sense, it is embodied in all Māori. As designers, understanding unseen dimensions, with either Māori or memory and its trace in the landscape is integral for the creation of landscapes with meaning. The application of this process along the Ōtākaro – Avon Corridor will allow the trauma of Christchurch Earthquakes to uncover elements of place, which may have been forgotten or pushed backward. We have the opportunity to design in such a way that we are acknowledging threads meaningful to this place, and interconnecting them once again.

Overall this analysis on a personal level provides one example of how Māori connect to land and how important it is for us as designers to listen to and reflect upon interactions in the landscape. The relationship of Māori and landscape links to the interpretive method undertaken for this research. As the researcher I see a need to advocate the enhancement of landscape and memory and the role the relationship plays for both wide and limited audiences. Māori interpret and interact with landscape through both physical and cognitive realms. The significance of examining and evoking these sentiments in the landscape allow design responses, which have interpreted these threads of meaning, and articulate them in ways relatable to people of these places.

Drawing these connections acknowledges the need for these elements to be fleshed out, understood, and projected in place. Narrating these process and interpreting landscape and memory (people) has forced me to investigate the need for mnemonic representation in landscapes for the interpretation of stories of people past at both individual and collective levels. In subsection 3.7 I aim to further examine collective and individual memory systems, linking to metaphoric connections to ground and narrate the objectives of this research.

### 3.6 Māori and Aboriginal Memory Retention

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Memory retention and the transportation of collective memories through generations are vital for knowledge and understanding of ancestral traditions and customs through time. Considering Aboriginal notions of remembrance, along with Māori ideals for remembering, illustrates the importance for indigenous cultures to educate and promote memories through ritual and ceremony, in order to ensure the longevity of their culture for future generations. Māori and Aboriginal cultures are not dissimilar as both use the landscape as a stage for collective memory response and expression. Ethnography, understanding how ancestors understood geological features is a global phenomenon, acknowledging implicit connections indigenous cultures have to landscape (Murray, J. 1996) draws connections that both Māori and Aboriginal cultures used the landscape as a tool in both physical and cognitive realms.

The natural environment is therefore a basis for spiritual reflections. The landscape is connected to ancestors through customary practices. This can be seen in Māori culture, with the use of whakapapa (genealogical) connections, linking landscape elements through mihi (greetings) and whakatauki (proverbs), as well as spatial ceremonies of the movement patterns of powhiri (welcoming ceremony) and its narrative past ancestors through the landscape.

Similar notions are observed through ‘songlines’ and ‘dreamings’ in Aboriginal culture which link to the relationship of people and their storytelling in place. Songlines create a narrative in the landscape, as the landscape is mapped in accordance to important landscape elements, which connect to ancestors using song as a tool for this expression. Songlines are a:

“Labyrinth of invisible pathways which meander all over Australia and are known to Europeans as ‘Dreaming-tracks’ or ‘songlines’; to the Aboriginals as the ‘Footprints of the Ancestors’ or the ‘Way of the Law’.” (Chatwin, 1987, p.2)

This passage illustrates the spatial layout of these ‘Footprints of the Ancestors’ (Chatwin, 1987, p.2) weaving through Australia, and creating a web of knowledge, which connect Aboriginal to the land. The quote below describes the spiritual dimension, in essence, the knowledge that is being mapped through this ritualistic practice. This tactile practice connects Aboriginal culture to the landscape on a sensory dimension as the repetition of footsteps, and movement through the landscape, embeds people in place.

“Aboriginal creation myths tell of the legendary totemic beings who had wandered over the continent in the dreamtime, singing out a name of everything that crossed their path – birds, animals, plants, rocks, waterholes – and so singing the world into existence.” (Chatwin, 1987, p.2)

Aboriginal knowledge of landscapes, customs and practices in the land were transmitted through the ‘dreaming’, which is the embodiment of oral traditions, laws, customs, and culture of the community. (Rose, 1992)

Similarities of this creation mythology can be linked to Māori worldview as ancestors walk with us, and connect Māori to the landscape through story telling and ritualistic practices. For both cultures the landscape is enriched with innate spirituality. There is an anthropomorphic sense, which connects people to place, as the depth of association to people and place allows these elements to have great cause and effect on each other. The powerful pull of these elements connects landscape, mythology, ritualisation, ancestors past, and their genealogical ties together. These features feed off and validate one another, projecting themselves through landscape. The landscape is nourishment, on physical and spiritual levels, and allows for a sense of belonging within these cultures.

### 3.7 Collective and Individual Memory Systems

This chapter discusses both collective and individual mnemonic systems in relation to the cultural constructs of Aotearoa, New Zealand. Exploring modes of memory, at both individual, and collective levels has the potential to aid remembrance for a diverse range of people. Subsection 3.6 above links to similarities of both Māori and Aboriginal cultures when it comes to the use of landscape as a tool to aid remembering. This emphasises modes of collective remembrance, and outlines possibilities for design to reflect and enhance remembrance in contemporary landscapes. Proceeding with exploration of the interpretation and illustration of cultural practices of remembering in the landscape links to the significance of drawing these comparisons for designed response in landscape. Considering ways of revealing the embodiment of these concepts in the landscape will be important for site analysis and exploration of cognitive processes and how they are illustrated in place. Chapter four reveals film as a tool for site analysis and expression of not just physical, but cognitive dimensions of landscape, offering possibilities for designers to consider different ways for responding to landscape.

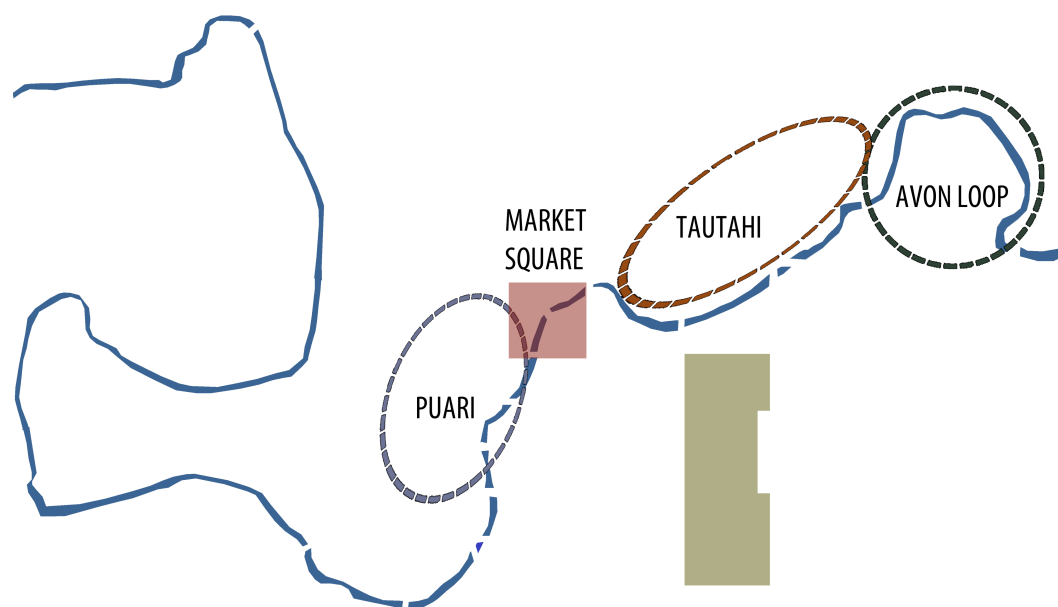


Fig 3.2

Plan outlining areas of collective memory along the Ōtākaro River. A landscape of rich cultural significance as ancestors journeyed its surface. (Not to scale)

Figure 3.2 embeds collective memories along the Ōtākaro – Avon River. Illustrating areas of significance for the people of Ngāi Tahu grounds the theory of collective memory in the landscape, acknowledging areas of potential for enhanced remembrance. This plan also expresses passage along the river, as these collective memory banks have the potential to trigger remembrance on both individual and collective levels through the implementation of mnemonotechnics. This plan also makes clear that the act of walking, and traversing the Ōtākaro – Avon corridor was an important act as Māori connected to place. Exploring the passage of mnemonic voyage also links the close affiliations Māori have with the river passage, as many activities, including mahinga kai (food gathering) and urupa (burial sites) such as Puari and Tautahi are illustrated. Ngai Tahu collected food, buried ancestors, and safeguarded the wairua (spiritual) dimension of this landscape rich with memories.

Collective knowledge can be thought of as a base for memory with the potential to strengthen identities for cultural communities. The retelling of knowledge through narrative, which passes through generations, allows people within cultural groups to enhance their connectedness with the landscape from whence their culture is sourced, as landscape represents the accumulation of these collected memories. This deepened knowledge base develops a collective understanding, as memory becomes a vessel for cultural reflection and enlightenment of ancestors who have walked the land before us.

Pūpuri pōhewa is the Māori term for collective memory. In 2010 a conference was held at Te Papa that centered on knowledge systems held within Māori culture that contribute to collective memory - pūpuri pōhewa. A mechanism for collective memory is oral story telling - knowledge is passed down and remembered through generations

Hemara discusses collective memory, and the phrase pūpuri pohewa. This phrase recognizes the ‘ability to imagine, to create and to dream through the medium of collective memory.’ (Hemara, 2010, p.310) Intrinsic genealogical connections strengthen the way ‘memory is understood and explained’ as whakapapa

(genealogical connections) tie Māori to particular landscapes and land types. This is observed in narrative types such as whakatauki (proverbs) a tool that allows the passing of knowledge and ‘cultural imperatives’ through generations. An example of this is the Māori Proverb “taonga tuku iho” (gifts handed down) “, which expands to express the retention of knowledge handed down to us by our ancestors and passing onto generations to come.” (Hemara, 2010 p.313).

For Māori culture the retention of knowledge (mātauranga) is a vital element of ‘survival’. The illustration of mātauranga (knowledge) in the physical environment can be seen in landscape elements and taonga (treasures) of which iwi and hapū groups hold dear. Allowing the transference into the physical world through objects and landscape features adds a sense of reality for the listener, and sets the stage for individual imaginative response of the proverb they are being told, deepening the connection of people and place.

The act of walking is prominent in Māori culture as narrative is being told. The repetitiveness of footfall connects the narrative to Māori through tactility at a sensory level. This adds an unconscious connectedness to landscape. Through walks with kaumātua (elders), as narrative is told, one can be enlightened about memories of site. Pause in the progression of walking adds weight to stories being told, as emphasis is made to certain points in the landscape. There is a parallel with this ritualized act, and ancient memory processes, where orators walk to spaces in their mind, alluding to memory triggers, objects in their imagination which add to the progression of narrative. This spatial layout can be seen in the physical sense as you progress through the landscape. The memory triggers are objectified in the landscape as generations of Māori stop, pause, and take note in the same locations their ancestors regarded. Walking the footsteps of your ancestors has a poignancy steeped in response. The sacredness of the knowledge regarded links to the obligations of next generations to take note, and re-tell these proverbs to the next generation (Yates, 1966).

Oral conventions such as mihi (greetings, acknowledgements) are “a cultural device, which assists the retention of knowledge; in essence it is an aid to memory” (Hemera, 2010 p.316). These oratory tools recognize genealogical connections, and further

associate people to landscape. Fundamental to Māori are the threads, which tie the world and the individual together: “One begins to understand one’s place within the whole” (Hemera, 2010. P.316). Understanding the implicit relationships Māori have with whenua

Belonging in itself is a strong force. Recognition of one’s whakapapa (genealogy) grounds an individual. The notion that landscapes are intrinsically yours, which they are entrusted to you and your people, through ancestors past deepens the meaning of these taonga (treasures). Rather than being a treasure or a prize, these landscapes become ‘taonga tuku iho’ (gifts handed down to us by our ancestors) with strong wairua (spirituality) connected to them. The direct result of this is the notion of kaitiakitanga (guardianship). An integral part of Māori culture is to be a caretaker for the place to which you are connected. These connections are deeply rooted within the strata of the landscape, in the water, which flows through the collective awa (river), and the vegetation that clings to maunga (mountains).

As Māori we have a unique sense of our landscape. It includes past, present and future. It includes both physical and spiritual dimensions. It is how we express ourselves in the environment. It connects whānau and whenua through whakapapa. It does not disconnect urban from rural. It is not just where we live it is who we are (Hoskins, 2008).

The quote above offers an explanation of Māori perception of landscapes. Connecting yourself to place is an intrinsic dimension of Māori ways of life and this notion can be seen in the expression of Māori place names throughout New Zealand.

Māori place names are descriptive markers that offer insight into landscapes, features prominent to different tribal areas, or connect to migratory pathways and mythology associated with Māori identity. Taonui (2012) offers insight in *Te Ara, The encyclopedia of New Zealand*, into meanings behind Māori place names, developing seven main categories that link to different ways in which parts of New Zealand have been named.

Firstly, there are names bestowed by early Polynesian voyagers to New Zealand or commemorating incidents of their visits. Secondly, traditional names deriving from Hawaiki – the legendary Māori homeland, or commemorating mythical personages. Third are names commemorating places or incidents during migration or historical incidents since and fourthly names that are descriptive of the places or features they represent. Fifthly, there are names that are Māori versions of European names or words. The sixth category is of names bestowed, officially or unofficially, in European times to commemorate some Māori chief and an incident in the locality; and finally some careless European contradictions of original Māori names. (Taonui, 2012.) These broad categories provide a framework for understanding Māori approaches to naming places that link to spiritual and physical dimensions in everyday relations between people and land. Understanding the reasoning behind how landscapes have been named, adds additional connections to collective memory, as another thread adds to the recognition of identity for Māori.

The significance of discussing collective memory, for Māori illustrates how much weight the notion of memory response has in the culture. An interpretive theory was used as a method which provided a base to make comparisons in relation to Māori interactions with place and their parallels with traditional methods of memory retention in space. The narrative of collective memory, and its expression in place connects to the Māori worldviews for recognition of ancestors past. It is almost as if Māori have a combined memory bank. In this bank Māori have the key to unlocking memories of ancestors, as they walk with their ancestors. These memories are activated in the repetition of cultural practices through time, allowing for memories of ancestors past to live on through this cultural activation. After the European settled a need for a linear historic method of recalling fact, rather than the storytelling favored by Māori emerged. However, due to the subjective nature in which Māori perceived these actions as memories this linear method did not fit. These histories which attempt to pin point and mark points through time mean the loss of the relationships that cannot be measured and are often unseen.

Subsection 3.8 discusses the conflicts and differences between histories and memories and their representations for Māori. Interpreting these threads is vital as designers as we attempt designed responses in the landscape reflective of these influences. My



intent of shedding light on the unseen dimensions important to Māori speaks to the need to connect people to place in not only a physical sense, but also in the embodiment of unseen elements focal in Māori cultural practices.

### 3.8 The tension between ‘histories’ and ‘memories’ for Māori Culture

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This subsection discusses the representation of Māori culture through histories and memories. The unique methods which Māori use to activate culture and knowledge are narrated through memories, embodied over time. Māori recall events from the past as oral traditions, rather than in written historical accounts. It was only after settlers arrived in New Zealand, that Māori culture began its depiction in written form.

Histories, as the study of past events, generally occurring in a linear fashion and trace events in time have clear conflicts when applied to Māori world views. The factual base of histories leaves little room to uncover and discuss the embodiment of Māori in place often connecting to notions which are unseen and rather felt as a collective. Therefore I observe the significance of connecting elements which can only be felt with memory. Its subjective delineation in landscape is comparative with Māori and ways in which they remember.

In some instances Māori recognised the value of the written form for recording whakapapa and histories, embodying knowledge and this remains a valued practice in the Māori world. In Maori culture there is a struggle in the differentiation of historical context and that of narrative in the form of oral dialogue, passed down through geneologies. In non-western cultures the line between histories and memories is blurred as the process of space and time is altered. In this respect, histories and the ways they are outlined lack the ability to capture notions which do not need to be defined, rather exist.

This perception is based on a worldview in which time is seen as an organic synchronic whole as opposed to diachronic and lineal. This is how Maori understood their world and explained their past. (Tau. 2011, p. 46)

As Tau (2011) examines above, Māori and their relationship and understanding of time was not shaped by the Western understanding of ‘past’ and ‘present’. The oral

documentation of knowledge (matauranga) shifted through space and time, linking to profound phenomena and taonga (treasure) rather than a linear depiction of events as known by the western world. Oral narration, which fused mythology, ritualisation and reality, was enacted through a variety of methods, including whakatauki (proverbs), whaikōrero (speeches), poroporoaki (farewell speeches for the dead), pepeha (introductions) and mihi (genealogical and tribal affiliations), mōteatea (chants) all encapsulated under a broader knowledge base of tohu (natural and human phenomena):

Māori oral history is not merely another source of information, nor even of perception. The purposes of the oral narrative tradition are to establish meaning for events, and to a validation for the family's and the groups' particular claims to mana and knowledge.

(Binney 1987, as cited in Tau, 2011, p. 45)

Intrinsic connections to Māori oral narratives link with wairua (spirituality) and attachment to genealogies through whakapapa associations, which are outlined in mihi and pepeha. These oral traditions bind collective memories, passed down through generations, and by doing so tie Māori, on an individual and subjective level to the landscape to which they belong, connecting Māori to their Turangawaewae (place to stand).

Peter Munz sees the connection between narrative, myth and history in the quote below:

There can be no object of knowledge when the object of our knowledge is a subject or potential subject. The subject's views on the matter are of the same weight as the views of the observer. For this reason, there can be nothing but a multitude of subjective views.

(Munz, 1977, as cited in Tau, 2011, p. 46)

As Munz (1977) describes above, the subjectivity of mythology and story telling has little weight when conclusions can not be drawn in factual terms. An example of this

is in the narration of Ngāi Tahu Māori after battle, as refugees entered new hapū groups. They recalled a ‘non-factual’ depiction of events past, but rather a recollection ‘memory shaped by tribal tradition’ as the response was within a ritualized rhetorical format, a template, passed down by generations through oral discourse. In this sense fact is irrelevant. The significance of this in terms of memory is the combined response to the recollection of this event in tribal tradition.

And so History and Memory demonstrate a disconnect in terms of Maori indigenous cultural beliefs. The mythological dimension that is bound so intrinsically and depicted through activities and events, disassociates Maori and normative historical constructs. The fluidness with which Māori remember is difficult to express through histories, and is only truly expressed through cultural activation such as waiata (traditional songs), and other oral dialects in the form of memory responses in the landscape.

People in these societies trace their origins back to a mythic past which, it is still believed exist in a kind of temporal mode in nature. The members of such societies acknowledge a ‘before’ and ‘after’ but perceive that each reflects the other in the present. (Tau, 2011. p.48)

This ever relatable circling from ‘before’ and ‘after’ challenges the longstanding lineal nature of history, of timelines and of present and past tense as the inter-woven present and past changes the perception of time. The nature of space and time in Maori civilization is dislocated as if a circle tries to force itself into a lineal passage, not fitting into the confines associated with Western ideals.

Although a recollection passed down through generations may not be individualistic, rather collective; a piece of what has been told sits intrinsically within the land and the hearts of Maori affiliated with that story. The spirit (wairua) of this dialect holds preciousness (taonga) for those who are being spoken of, and a sense of pride (mana) is passed down to those who appreciate the wise words of their ancestors, this is expressed beautifully as Binney states,

“The systems of explanation (of the past) which are embedded in the narrative traditions create the mental world which the people inhabit.” (Binney, 1987, as cited in Tau, 2011, p. 48)

An important question to ask is how do you articulate the notion of histories? Must it be entirely factual, with dates and timeframes? Or is it a more malleable concept? And if it has the ability to shift from its stiffness, does it move more into the dimension of a memory system? History must be adaptable if it is to be related to societies whose structure differs from western perspectives. Without adaptation the true essence of indigenous culture will lack its true essence. Notions of mythological articulation are observed in nature. Ancestors often assimilate with the natural world, as the natural and spiritual dimension is so closely affiliated.

This chapter has journeyed and evolved through time as I have examined elements which have touched this landscape's skin, and contributed to the memories which it protects. Although the Christchurch earthquakes left this landscape in a shambles, trace elements of what has been remains. Enhancing these strands links to potential for the residents of Christchurch to remember not only the Ōtākaro - Avon before the quakes, but also right through time, as design offers possibilities for landscape to narrate its own stories. This trauma afflicted landscape parallels with the hurt the residents of Christchurch felt. The landscape is scarred, cracked and unstable, themes which run through Christchurch communities. The aim of this research was to journey and illustrate potential mnemonic responses. This strategy allowed me to interpret methods which best suited opportunities for mnemonic responses along the Avon River. The objective of uncovering these theories was not to find answers, rather to enlighten opportunities for possible design response in regard to cultural practices along this linear river corridor. Acknowledging the collective memories Ngāi Tau share with place allows for designed response which is sensitive to unseen layers, deciphering and enhancing this trace in the landscape, as well as allowing spaces for collective memory response (ceremonial).

The after effects of the Christchurch earthquakes, moved like waves through the landscape. This caused a chain reaction, and changed everything in its path. Whether

through seen or unseen elements, these earthquakes left behind a deflated city, in need of uplifting. A sense of loss and dislocation is present as the city falls. Streets, buildings and infrastructure which once contributed to the identity of Christchurch were lost. This unrecognizable landscape became our surreal environment as communities adapted to life- after-earthquakes. Design is an important method for weaving past and present elements so intrinsic to Christchurch's identity. It is important to use sensitivity with design, drawing a balance of recognition of the earthquakes, Christchurch pre-quake, and how the city has adapted and reinforced itself now. In essence, Christchurch's identity now is a collection of collective and individual memories each telling different stories, woven together in unison.

This chapter has interpreted Māori worldviews with regard to landscape and the memories it holds. Memory theory, such as the interpretation of individual and collective memories was compared to ways in which Māori remember and associate memories with place. Processes of memory retention in space, such as Memory Theatres where memory or value is imprinted on an object in space, or space itself and allows orators to recall information were considered. Although there are significant differences in terms of preferred outcomes, there are comparisons drawn to the process of connecting memory to specific parts of landscape, and recalling them, often alongside the act of walking. This was also seen in Aboriginal culture where 'songlines' told stories of ancestors in the landscape. These elements were then considered in terms of Ōtākaro – Avon River, with discussion around how this landscape changed over time, especially with the arrival of the European settlers. The significance of drawing these comparisons allowed an interpretation of how these elements could be observed in the landscape (film) and designed for in ways that are sensitive to cultural groups and relatable to people on both individual and collective levels. This chapter continued to frame an interpretive process of uncovering opportunities for remembering in place.

Chapter four

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## **Film, landscape and memory**

## 4.1 Film, interpreting memory trace along Ōtākaro - Avon

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This chapter interprets opportunities for uncovering relationships between people and place through the use of film as a device for site analysis. Film has the ability to illustrate not only what is seen, but also heard, experienced, lived smelt, touched as people embody, experience and interact with the landscape. Applying film as a tool for interpreting memory in the landscape was important in grounding theories discussed in place. Film experiments were undertaken in two points along Ōtākaro – Avon River, and are depicted in the diagram below (Figure 4.1). The first location for interpretation of interaction with place through the application of film was the ‘Avon Loop’ depicted in the northern most bubble. This residential landscape was hit hard by the Christchurch Earthquakes, and left behind a nostalgic landscape, which longed for its residents return. Prior to the earthquake this close knit community spilled out into the streets, with children playing in the park and running between friends’ houses. Today however, as you walk through the Avon Loop you are hit with a ghostliness of sedimentary memory layers stored under rubble. Overgrown yards, dust that has settled and cracks in the asphalt are all reminders of what this landscape has faced. Film was vital for bringing these notions to light, where other forms of site analysis may have not captured the significant loss both people and place have experienced here. Film as site analysis for the Avon Loop has been interpreted in more detail in Chapter five, particularly subsection 5.4.2 that storyboards sections of film from site, as well as links to the full film online. The other site, which was interpreted through film, was public space near the Antigua Boat Sheds along the Ōtākaro – Avon corridor. The interpretation of this site, in comparison to the Avon Loop was very different. As this is public space the landscape was not influenced so heavily by individual human emotions of loss as a result of the earthquakes. Work had begun on this section of the river, and the comparison between old and new was significant. In some instances film highlighted how the landscape memories embodied within it were being covered and replaced. This emphasized the significance of a need to read these layers and design in such a way that speaks to the past and accommodates activities for present and future generations. This film is discussed further in Chapter five, particularly subsection 5.4.1 where this site is interpreted in more detail. Overall this chapter sets out to examine memory and landscape through



film. Its fluidity and motion has the ability to capture dimensions of the unseen, further contributing to site analysis that considers not only physical elements, but also the cognitive dimensions. As designers we can interpret these findings and design meaningful landscapes that relate to the people of Ōtākaro – Avon and the Canterbury region.

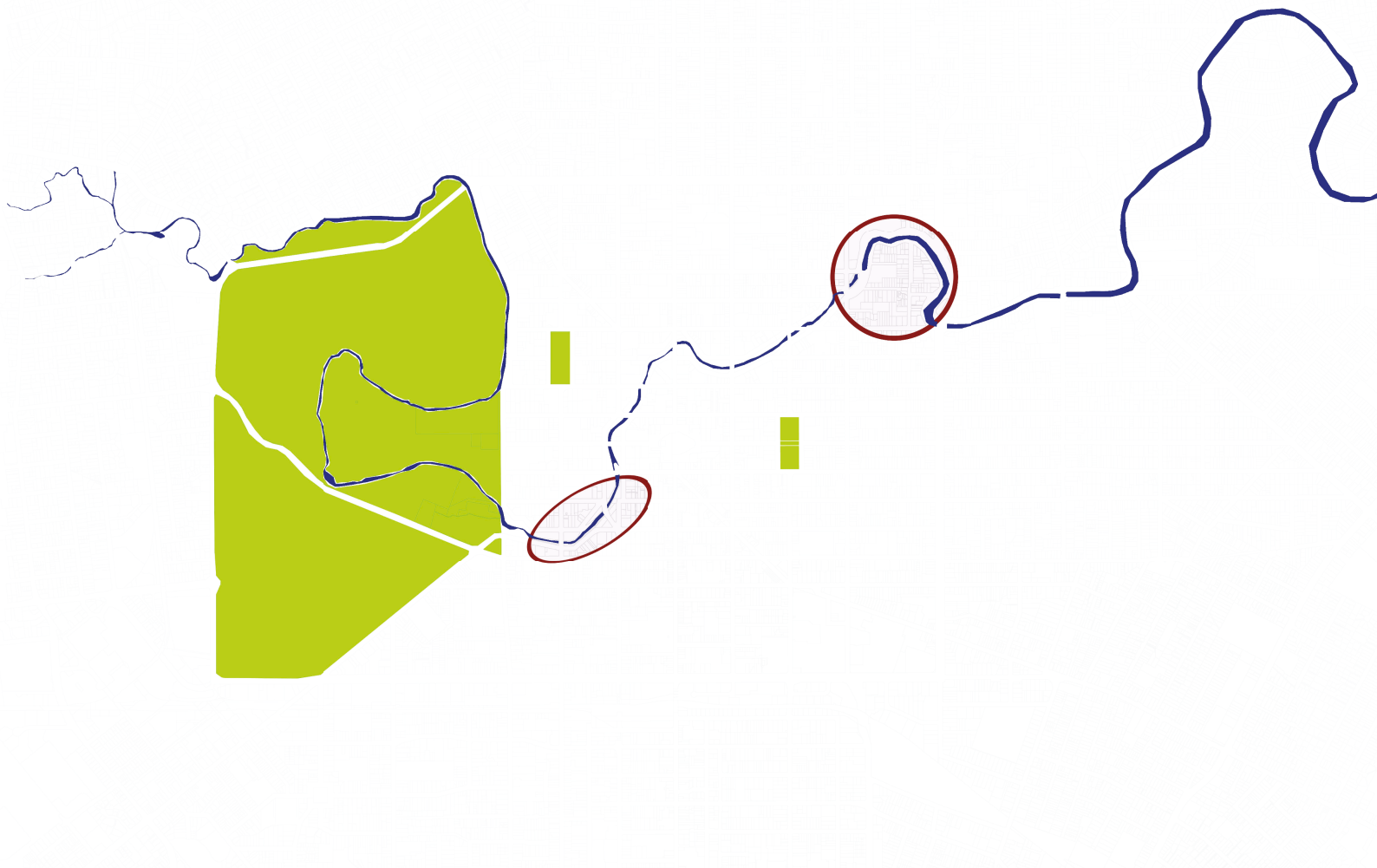


Fig 4.1 Exploration zones for enhanced remembrance in the landscape.

Figure 4.1 illustrates sites for exploration and discussion for opportunities towards enhanced remembrance in the landscape. As touched on above, these sites were chosen for their differences. The circle on the left captures an urban passage of the river while the one to the right illustrates a quieter residential landscape. These sites

also overlay layers of significance for Ngai Tāhu over time, for food collection and the River as a navigational route.

This Chapter will provide further explanation of these sites, discussing tools to aid enhanced remembrance. This includes the use of film, along with the process of walking, changing pace to notice elements for remembrance. These films have been storyboarded through strategies in Chapter five to provide further explanation of this journey. Trauma has affected both of these River passages as a result of the Earthquakes, and this is highlighted through filmic interpretations. Mnemonic tools are also linked, alluding to memory triggers along the journey, and allowing the potential for the perceiver to read landscapes for remembrance.

Mnemonic tools are an important way of interpreting this passing of time. The Avon River landscape allows a canvas for remembrance and interpretation of these factors in the landscape. Design intervention throughout Christchurch is a way of identifying issues of the past, and expressing new elements of importance to the people of Christchurch. It is important not to wipe the slate clean, rather to develop a coherence and understanding between these elements, in order to allow the residents of Christchurch to develop an acceptance of these past factors as well as allowing an educational opportunity for tourists.

As Maori culture was the prevailing societal influence throughout Canterbury, its acknowledgement and recognition through this lineal landscape, has the potential to explore and exhibit the influences Ngai Tāhu embedded within landscape. This has the potential to be a focal influence in future developments, as design is used to acknowledge and allow for remembrance of times past. Through interpretation and analysis of site with the activation of film, it will be important to consider whether the development of a framework surrounding Māori and memory in the landscape could be an important tool for application of design response in the landscape. Chapter four (Film, Landscape and Memory) will provide further explanation of the application of film as a tool for the activation of remembrance.

## 4.2 Film as an activation tool

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As discussed in the previous subsection, film, with its revelatory qualities was implemented as an analytical tool to respond to the relationship between landscape and memory (people). Film examines and illustrates the intersection of memory and landscape, offering a compelling method for exploration and demonstrates its value as a methodology.

Using film as a tool to examine the relationship between landscape and memory allowed an interpretation of comparisons drawn from this site evaluation. I used the interpretative tool of advocacy to illustrate both memory and its trace in landscape and the need for design to reflect these unseen elements focal to holistic design. Considering film and theories specific to memory allowed the portrayal of nostalgic sentiment, which evokes opportunities to remember.

Figure 4.2 illustrates this three-pronged approach as I looked to create a balance between landscape and memory, as film was the vessel for their stories.

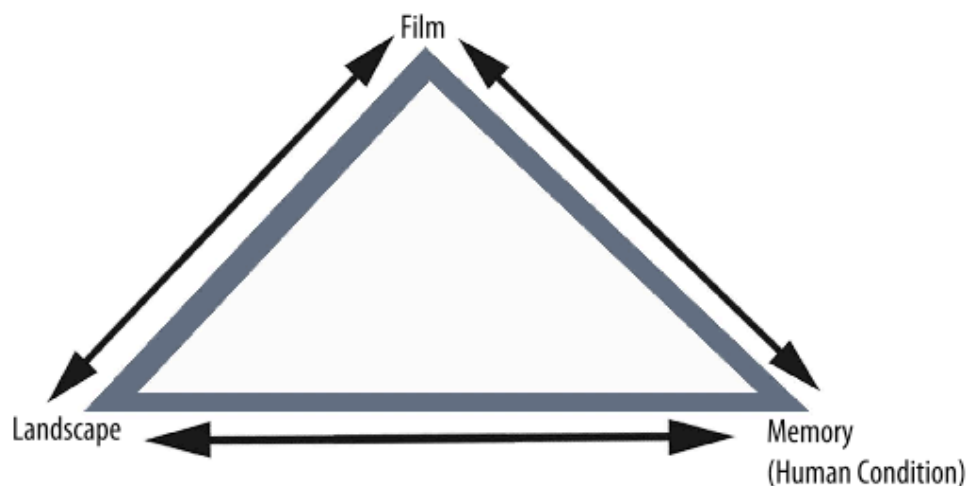


Fig 4.2

Association of film, landscape and memory

Balancing these notions evokes the relevance of landscape as a tool for mnemonic response. This approach links to the constant interactions of landscape, memory and film as the responses evoked were non linear, rather constant, circling and influencing each other. The subjectivity of film linked to that of memory, as the mind's eye perceived different outcomes from these notions. Landscape links to the physical realm, however film and memory look to the human condition and how they interact in a physical plain. Film feeds off both memory and landscape, and anchors notions of remembrance in landscape. Film combines visual, sensory and phenomenological components of space, creating a heightened awareness of these senses to provide a base for remembering.

### 4.3 Film and memory

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In this subsection I will look at comparisons between film and memory, and opportunities for mnemonic response in the landscape. Memory, like film, offers a retreat from reality. Through remembrance and the application of mnemonic triggers individuals are able to enter a parallel universe in the cognitive. In this dimension, the mind is able to design its own road map for remembrance, whether based on actual events, or interwoven reality and imagination. The mind, as a tool, works like that of a film reel, able to fast forward, pause and slow, emphasising some recollections and avoiding others. The mind paints a picture of landscape, architecture and surroundings, which make a mental image of time past, or future projected. The passing of time relates to remembrance, whereas the imaginary comes into play while reciting opportunities or outcomes of future activities. The interpretation of memory through this device creates a narrative through time, allowing the perceiver to transport themselves through the landscape of time and space. This is observed in the film *La Jetée* that I will explore further, as the theme of time travel visualizes this cognitive process. Pallasmaa (2005) also examines the relationship of memory and film stating, “Literature and cinema would be devoid of their power of enhancement without our capacity to *enter* a remembered or imagined place.” (Pallasmaa, 2005. p.68). The associations of memory and film, amplify our perceptions of time, reality and imagination through physical and cognitive realms.

Film emphasizes specific elements for remembrance in the landscape, as uncovered with the application of mnemonic triggers considered through the classical art of memory. Amplifying meaningful elements for example a specific tree in the landscape allows for the reader to apply specific memories to enriched objects in space. Pallasmaa also discusses the significance of this for a more evocative interpretation of film: “The cities of filmmakers, built up of momentary fragments, envelop us with the full vigor of real cities.” (Pallasmaa, 2005. p.68). The use of film as an enhancement tool allows an opportunity for noticing traces in the landscape, which may otherwise have been forgotten through rudimentary site analysis. Often these less notable elements in the landscape play an important role in understanding lived landscapes. An example of this is the textuality, trace and sediment build up often over-looked, on the ground plain.

Dust, for example, evokes a sense of how used a landscape may be. Sediment builds up in the forgotten cracks and corners of landscapes, adding to the visual clues of the passing of time. Combine noticing elements in the landscape through film; with the act of walking, and you become immersed in landscape. Analysing landscape from the eyes of the perceiver transports you into this landscape, as you begin to perceive the space as the interpreter does. As the interpreter walks, they may slow, or pause as they notice something of interest. This allows for individual or collective perspectives of landscape and its analysis through the use of film.

The next subsection 4.3 looks to the other influence important to explore through film for this research, that of landscape. The journey of landscape and its interpretation through film is uncovered as well as further exploration of opportunities for narration of landscape elements. The process of walking is highlighted, acknowledging its repetitiveness as a poignant method for enlightened mnemonic response.

#### 4.4 Analysing landscape through film and the narrative of walking

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Film, with its illustrative and narrative qualities, takes the reader on a journey through time. The associations of memory and film, link not only to interpreting the act of remembrance, but also allow for an expression of the process of remembrance in the landscape. Walking is a quintessential part of life, as repetitive footfall becomes the beat to our lives. Walking directly connects people with landscape, as the tactile nature of footfall connects people on a physical level. Ingold discusses the act of walking as he observes: “Life itself is as much a long walk as it is a long conversation, and the ways along which we walk are those along which we live.” (Ingold & Vergunst, 2008, p.1). This comment captures the intricacies of walking and humans’ expression of life. Walking, and the manner in which it is undertaken is reflective of our lives. We speed up if busy, noticing less of the landscape, as we pass. Having time to slow allows for the movement of walking to change, and the opportunity to notice more asserts itself as the change in pace allows an opportunity to be mindful of the act, and reflect.

Lund also discusses walking as the “merging of person and landscape through the activity of walking” (2012, p. 2). Such merging can be visualised through film. The collaboration (between person, landscape and walking) can be highlighted with the use of film as a tool, linking to the underlying importance of walking as activation for interpretation of landscape. Lund also examines the tactile process of feet hitting the ground, as “the nature of meeting is an entanglement in which any assumed boundaries between the body and landscape blur.” (Lund, 2012. p.2) Variables such as pace, materials and texture alter this combined narrative, allowing a more in-depth analysis of landscape and its sensorial qualities with regard to human activation. I have engaged this method of filmic activation through a short film titled, *extended engagement with surface*. This film analyses landscape from a birds eye perspective, focusing on fewer landscape elements to engage with less noticeable traces of time passing in the landscape. With the use of film as an activation method, the opportunity to interpret and uncover these effects through this unique site analysis has allowed the perception of memory to be exemplified through time passing in the landscape. In this sense film is an explorative method, adding richness to landscape elements compared to photography, which is focused on fixed landscape elements.

## 4.5 Vincent Ward, film and the Aotearoa, New Zealand landscape

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In this subsection I discuss the filmic techniques of Vincent Ward, as examples of the use of landscape triggers, which have the opportunity to prompt mindfulness of the landscape of Aotearoa, New Zealand. The interpretation of landscapes for remembrance varies with elements of landscape, which contribute to a sense of identity and belonging. The dynamic landscape of New Zealand, Aotearoa is poignant as collective and individual societal groups imprint themselves on the landscape in order to remember. Film has the ability to enhance and evoke elements of the New Zealand landscape, which have the opportunity to explore a sense of identity. Filmmaker Vincent Ward provides examples of this activation method, through films that have strong links to New Zealand landscapes, including *Vigil* (1984). Ward uses film as a tool to examine the narrative of landscape and the human condition. The uniqueness of the New Zealand landscape and its cultural representation was integral for his filmmaking. “Ward’s early work, made on location in New Zealand, places the country’s landscape and its effects on those who inhabit it, at the heart of the films. The ideas surrounding landscape, location and geography as determinants of identity, also remain central to his later films” (Rains, 2007. p.274) and are quintessential to both him as a filmmaker and the Aotearoa, New Zealand landscape.

Often landscape representation is considered through cognitive dimensions, as characters come to grips with their surroundings through the mind’s eye. Ward’s narrative often forms through both cognitive and physical realms, adding to the unfamiliar nature of many of his films in comparison to more generic works. This uncanny sense is evident in Ward’s films with the use of light and shadow in the landscape to evoke elements unknown. Drawing on connections that may rarely be considered together, Ward becomes what Attie would call an *advocate* for his works, interpreting and *evoking impressionistic* qualities in his films (Attie, 1968).

The depth of manipulation of landscape and cultural elements highlight the power of film to allow parallels to be drawn which may not have been previously associated. These parallels link to film’s power in drawing connections between landscape and



memory. Film becomes a lens, focusing on specific elements to promote these traces for the viewer.

## 4.6 Film as a parallel to the Memory Theatre

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Examining the relationship between memory theatre and film provides a base for connecting film to memory theory. Making these comparisons shows the relevance of the implementation of film as a tool for site analysis. Applying elements of memory theatre into film may provoke responses for remembering in the landscape. This analysis leads to further design thinking for remembrance as well as film as a tool for site analysis and inventory for enhanced design responses.

Throughout history, orators used mnemonic devices in their rhetoric. Camillo's memory theatre for example was depicted as "a teaching machine" (Edgar, 2012. p. 17). This relates to architectural space as the vessel for "someone to sit and meditate upon a cosmology," (Edgar, 2012. p. 17) with individuals becoming the instrument to which the elements within the memory theatre respond. Yates interprets this while reflecting upon Camillo's memory theatre, with regard to the divinity of man. She considers the mind, and the body as separate stages in divinity, as she states:

In the theatre the creation of man is in two stages. He is not created body and soul together as in *genesis*. First there is the appearance of the 'interior man'. (Yates, 1966. p. 150)

The 'interior man' relates to the mind, as cognitive perceptions were integral to this process. This cognitive process assesses the individualistic qualities of remembering, an element that can be depicted through film. Camillo's memory theatre is in essence a projection of the mind's eye, as the activation of these objects in space, allows for mnemonic response on physical and cognitive levels. Activating the memory theatre, through film sets this narrative in motion. A storyboard effect surfaces, as Edgar (2012) states:

The animation of the Memory Theatre occurs not on the walls, but *in* the person sitting at the vanishing point: the artist who attends to these images and loci, because the artist selects them from their life. (Edgar, 2012. p. 18)

Edgar's observation examines the relationship between the memory theatre and the individual. The memory theatre becomes a cognitive realm for reflection and remembrance. Understanding this dualism acknowledges opportunities for its application in film. The expression of important loci through the mind can be depicted through film, as you are transported into the cognitive realm of the rhetoric, triggering objects to spark remembrance.

The descriptiveness of film allows an opportunity to understand the process by which people remember. The transportational qualities of the memory theatre depict mnemonic processes at an individual level. A parallel is observed between *La Jetée* (The Jetty) and Camillo's memory theatre. The focal component of both mnemonic processes is the individual. The individual therefore becomes the conductor, projecting themselves through their imagination in response to remembrance. This connection can also be observed through an interpretive critical methodology, as the artist interprets aspects with more emotional responses. The landscape in this sense becomes a space that is manipulated to suit the needs of the perceiver, as the mind manipulates it for enhanced remembrance. Understanding these connections allows for thoughtful design response with regard to remembering on an individual level, and poses the question of how successful the process would be for societal groups. Having a larger audience, rather than an individual may promote opportunities to tap into shared memories and their responses in the landscape.

The significance of this is the ability of film to transport you between imagination and reality. Film allows an examination of the texture of the imagination, in essence, providing site analysis within the cognitive landscape. Developing a framework that represents the need to project this into the landscape has the ability to spark further remembrance and reflectiveness in the landscape through design response. In the following subsection I will discuss examples of mnemonics employed through film for the illustration of individual remembrance. *La Jetée* directed by Chris Marker is a poignant example of film activating memory, as well as enhancing mnemonic response through filmic techniques in order to evoke sentiment.

## 4.7 *La Jetée* and the activation of memory through film

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Subsection 4.6 reiterates the importance of developing metaphorical connections between film and its activation of memory in the landscape. Linking varying bodies of thought, which may not have been considered, allows the interpreter to advance connections and became an advocate for the activation of memory and its trace in the landscape.

The use of film for mnemonic response can be observed through the 1962 film *La Jetée*, directed by Chris Marker. The film's arrangement of continuous static images allows the reader to acknowledge the passing of time through the medium of film. Although the images are static, they respond to notions of time passing as they move through reality and imaginary in a cognitive sense. *La Jetée* portrays mnemonic response, through the active engagement of memory triggers, repetition and filmic effects to respond to the manipulation of time, allowing an opportunity for the viewer to remember.

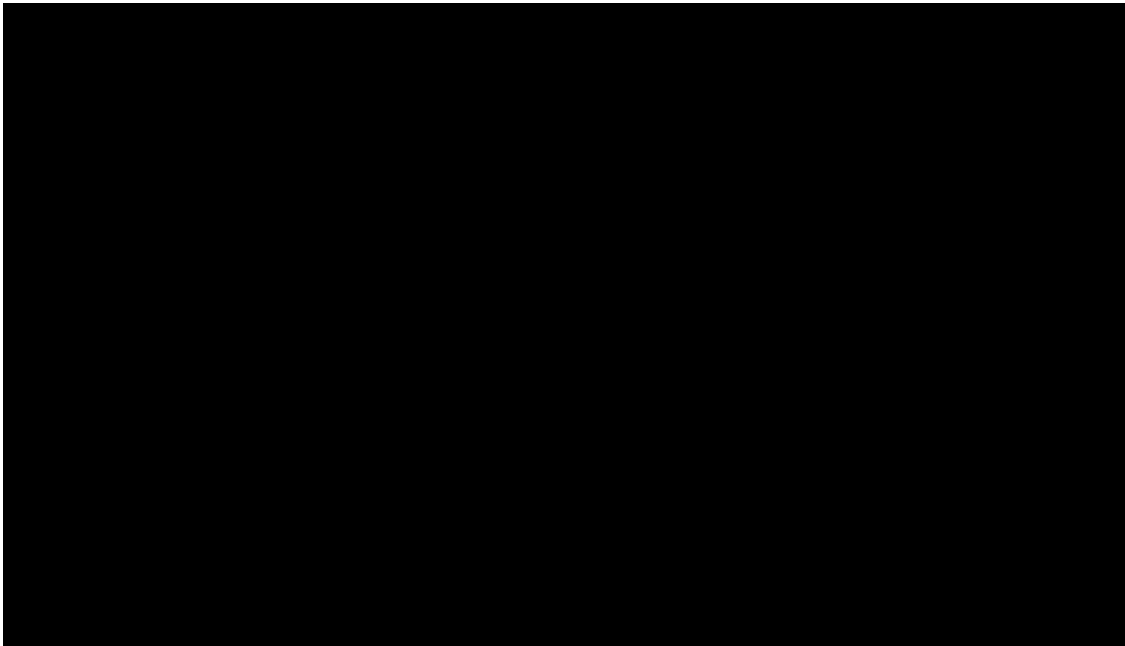
There is one stationary point in the film, which all other sections relate back to. Sandro (1999) examines the idea of this anchor point, as "a point of departure and return for travelers." (Sandro, P. 1999, p. 107). *La Jetée* illustrates this, as it becomes the foundation landscape for mnemonic interpretation. Sandro emphasizes the unreliability of this anchor however, as he states "the film repeatedly questions the stability and reliability of the mental image as a mooring point for memory and imagination." (Sandro, P. 1999, p. 107). Although an uneasy quality can be observed for this anchor point and activities that occur upon it, I interpret this is a result of techniques used through film to create discomfort to the narrative of this cognitive landscape. This was observed through lighting, shadow play, and the grainy quality of the images, as shown in Figure 4.2 and 4.3, which disturbed the perception of this supposedly familiar environment.



**Figure 4.3** Still from the film, *La Jetée*

Retrieved from <http://thefunambulist.net/2011/02/23/cinema-la-jetee-by-chris-marker/>

Picture 4.2 is evocative and an uncanny sense is illustrated. This scene relates to the man in his dreamlike state, as he travels through his mind to times past, and projected opportunities, which he imagines. The grainy, black and white images evoke the senses, and add an impression of nostalgia for the viewer. These methods of filmic techniques are poignant when considering the association of interpretive criticism as these techniques were applied specifically to draw emotional responses from the viewer and make the reader think about a connection that may otherwise not have been examined. Marker is evoking these specific senses, leaving an impression, and allowing the perceiver to take away from the film what they please, however he has pointed them in directions to draw new connections. The representation of the stills themselves enhances the mood of the narrative. Their black and white quality enhances distinctions of time, as the process of flickering on and off screen connects to a nostalgic nature of traditional filmic techniques.



**Figure 4.4** Still from the film *La Jetée*

Retrieved from <http://thefunambulist.net/2011/02/23/cinema-la-jetee-by-chris-marker/>

Figure 4.3 evokes a thirst between the man and woman. Often images are focused on the perceptions of the two looking outwards into the distance, longing for something. This dynamic is subtle, but links to the anchor landscape, of the jetty, as this point draws and pulls the two together. This powerful image leaves a sense of the vividness of the imagination through the evocative nature Marker employs to provoke the act of noticing and taking note.

In the film there is a continual link back to this anchor point in *La Jetée* through the man's memory, as he is repetitively transported from this point of reference. The man has glued himself to this point in time/place, as the fictional narrative relies on the past and future to rescue the present. This links to the mind's ability, to connect to landscapes that recognize mnemonic response. Like the stills in this film, the mind often flashes to a fixed point in time in our minds, this safety image often relates to an important moment in the perceiver's history. The imagination offers different scenarios to be played out on this fixed stage, in a similar sense to that of impressionistic interpretation, where this static point is the base for active engagement and response in the landscape. There are opportunities to employ these interpretive techniques to landscape through design, to create spaces focal in people's minds.

The application of music amplifies the effect this film has on the viewer as its beat amplifies the visual narrative depicted. Music has the ability to engage with the audience, and reduce the importance of the visual, as the musical narration bypasses it. In this sense, sound has the ability to engage directly with remembrance, as sounds may be associated with time past. The speed at which the static images flicker on and off screen promote an opportunity for involuntary mnemonic response. The speed of the stills links to the man's heartbeat thudding in the background. Anguish also develops on the man's face connecting to the suffering he felt, memories purposely hidden in his mind were uncovered. These examples illustrate how film becomes a device, which may heighten one's responsiveness to images, stored in the cognitive, relating to memories of emotions and times past.

Although these images may not relate specifically to an individual, their evocative nature allows the reader to take away their own points of view from this enigmatic use of film. While landscape that posed a main anchor point throughout the film remained, the only point, which was fixed in time, was the man. It was his memory, and his perception of the future that shaped the direction of this narrative. Sandro references this as he notes "*La Jetée* presents itself as the story of the man who was the instrument to this effort." (Sandro, P. 1999, p. 107). In essence Sandro is pointing to the man as the director of his own story. This links to the beauty of memory response, as individual or collective parties have the freedom to remember as they please, without restrictions or confines. As designers, it is important to create spaces for both collectives and individuals which allow the perceiver to link to their own memories. Whether it is the place an event occurred they are recalling, or a memory not fixed in landscape at all, the all-encompassing nature of landscape means that through design these connections are possible.

The narcissistic qualities of the human condition result in the reader often seeing what they want to see. The reader depicts connections of these static images to events that occurred through their own life. This is one of the many powers of film, as the evocative nature of the story told draws connections for the reader as it offers them an opportunity to recall an event from their personal memories.

The significance of *La Jetée*, in this chapter illustrated film's ability to manipulate perceptions of memory. The interpretation in this film illustrated ways this could be transferred to film for site analysis, seeking out specific elements in landscape for heightened memory responses. In *La Jetée* landscape was seen as an anchor point from which memories were held, kept safe and remembered at the viewer's discretion. Applying this to Ōtākaro – Avon will look at landscape as a base from which to anchor memories upon. The anchor and landscape remains, however people either as collectives or individuals have the ability to tap into memories anchored in place. Using design, we are in a unique position to manipulate landscapes to be anchor points for people's memories and their expression. Triggers imprinted in objects as discussed with Memory Theatre are examples of ways of drawing and evoking people's memories in the landscape. As people see or walk past a trigger, such as a tree or view they may be reminded of an event which unraveled in that place, or they may remember something arbitrary at that point, that they had remembered once at that point before. Film has highlighted opportunities for enhanced memories and their interpretation in the landscape. The following Chapter (five) interprets specific examples where film has been used in site analysis for uncovering opportunities for enhanced design response.



Chapter five

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## **Strategies, tools for exploring mnemonic response**

## 5.1 Outlining strategies

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This chapter takes the connections drawn in Chapter four and applies them to two landscapes. Both the Memory Theatre, as memories were imprinted to objects or fixed points in space, and filmic techniques from *La Jetée* gave grounding and provided a base from which to structure filmic response on Ōtākaro – Avon. Other influence was drawn from previous chapters, including theories discussed in memory and how these connections interact with people at both individual and collective levels for enhanced mnemonic response in the landscape.

The reasoning behind considering strategies for film and its interaction with people and memory is to interpret its plausibility as a strategy in site analysis as well as designed landscape response. The validity of film as a tool for site analysis is its ability to make people aware of not just what they see, but also how landscape is seen, smelt, felt and interpreted and how drawing these qualities from landscape can create opportunities for people to be more responsive with their emotions in the landscape, opening them up to remember.

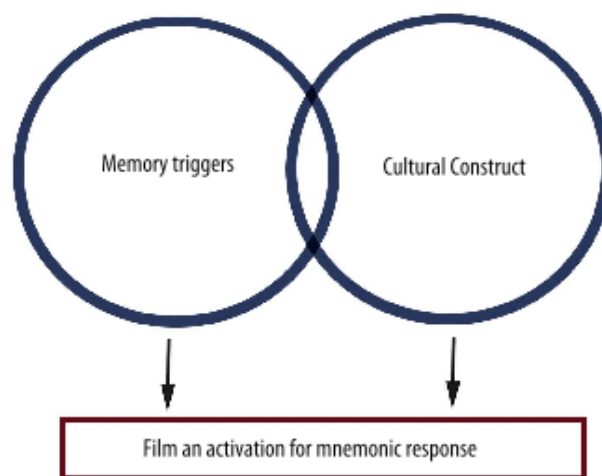
In essence this chapter aims to pull all the threads discussed in previous chapters together, and examine the appropriateness of film as a tool for analysis. Rather than prescribing responses for designers, this chapter is set out to give examples of how film could be implemented. As designers there is an opportunity to take some cues from this analysis, and apply the technique to other landscapes for a holistic design response. The sub section below summaries points from previous chapters and looks at how culture and memory interact in landscapes. Subsection 5.3 looks at film as a device for this implementation on Ōtākaro – Avon, and if it illustrates the stories of people of place.

## 5.2 Culture and Memory as motivation for activation of remembrance

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My research was structured around memory systems and how parallels may be drawn while linking to Māori concepts of remembrance. The interrelationship between Maori and memory posed new opportunities for the articulation of these notions in the landscape. Using the interpretive critical method I became what Attoe (1978) would call an advocate for these memory and landscape as I identified associations through metaphorical realms. The activation of these bodies of thought was further projected and explored through the use of film. Visualizing these processes as three-dimensional entities, rather than static or flat, allowed the highly emotive nature of both memory and culture to be emphasized. This impressionistic tool also depicted the intrinsic connection between people, memory and landscape, as Ōtākaro - Avon river landscape became the basis for filmic analysis.

Figure 5.1 links to the interaction between memory triggers and cultural constructs and offers a structure for their projection in the landscape. The cross over between mnemonic triggers and cultural constructs examines similarities, which overlaps as Māori have such strong affiliations with remembrance through culture. I have looked extensively into the ways in which these bodies of thought intermingle in Chapter three with the use of powhiri and other cultural practices. In figure 5.1 arrows illustrate direct notions towards film, an important strategy in my research.



**Fig 5.1**

Relationship of culture and memory

Asserting film as an activation method was vital in order to prove the strength of connectivity between cultural constructs and mnemonics. This interpretive method allowed research to articulate the interpersonal nature of these components as a baseline for this study. It was surprising to acknowledge that the historically European tool of film, connected culture and memory so intrinsically. The ability for film to be evocative, linked to the spiritual dimension associated with Māori worldviews, articulating their importance in the landscape.

### 5.3 Film as an activation method

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This section will explore the use of film as a strategic tool for mnemonic response, as I highlight and reveal various landscape elements. Film has the ability to enlighten through narrative, often drawing on metaphor to create parallels and connections that have the opportunity to spark trace of remembrance in the landscape. The application of memory concepts in film allows the reader to trace through glimpses of times past, creating associations to elements. The beauty of expression through film is its ability to not only portray the physical, but also the cognitive. Film provides a portal or access point into the intricacies of mnemonic response through the mind's eye. Movement, texture and time are also amplified through film, as the lens may pause and offer a chance for the reader to listen, tracing along the footprints of ancestors past. Film also enhances various elements often through the use of repetition. Focusing on specific elements adds weight, asserting it as an important feature through narrative. Adding emphasis like this is another example of the appropriateness of film as a revelatory strategy to be implemented in mnemonic environments. Film, like design is subjective, and therefore is perceived differently by various individuals. Filmic response is purely reflective of the ideals of the designer and their worldview. The correlation of film and design, and their ability to relate, creates an opportunity for response in the landscape through the expression of the filmic medium, allowing emphasized connections to people and place, as they experience the landscape.

## 5.4 Application of film on site

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This section examines the application of film as a strategy along segments of the Avon River, and considers its relevance for noticing memory trace, and examining possibilities for designed response. Film with its revelatory qualities was a focal tool for analysis and interpretation on site. This activation method revealed underlying layers of memory and allowed for remembrance through memory triggers along the Avon River. Parallels were observed with regard to mnemonics and the use of cinematography as memory triggers are likened to stills depicted through storyboarding film's sequential qualities. In isolation the elements which trigger cognitive response may make little sense, however when put together, like a reel of film, they have the ability to depict narrative of memory processes in the landscape. In the sections below I will depict the use of film through this analysis process, vital for connecting to varying mnemonic types on a site-specific basis.

The following subsections analyse films created along the Avon River, focusing on mnemonic tools for opportunities to enhance remembrance in the landscape. Being selective with elements for analysis allowed me to explain their relevance for remembering. A vignette effect was applied to all films completed. This technique allowed the reader to focus on specific landscape elements, taking notice of landscape, rather than hurriedly passing it by. The darkened edges of vignette also allude to the passing of time, such a poignant notion for the exploration of memory and its trace in the landscape.

#### 5.4.1 Extended engagement with surface – Ōtākaro - Avon

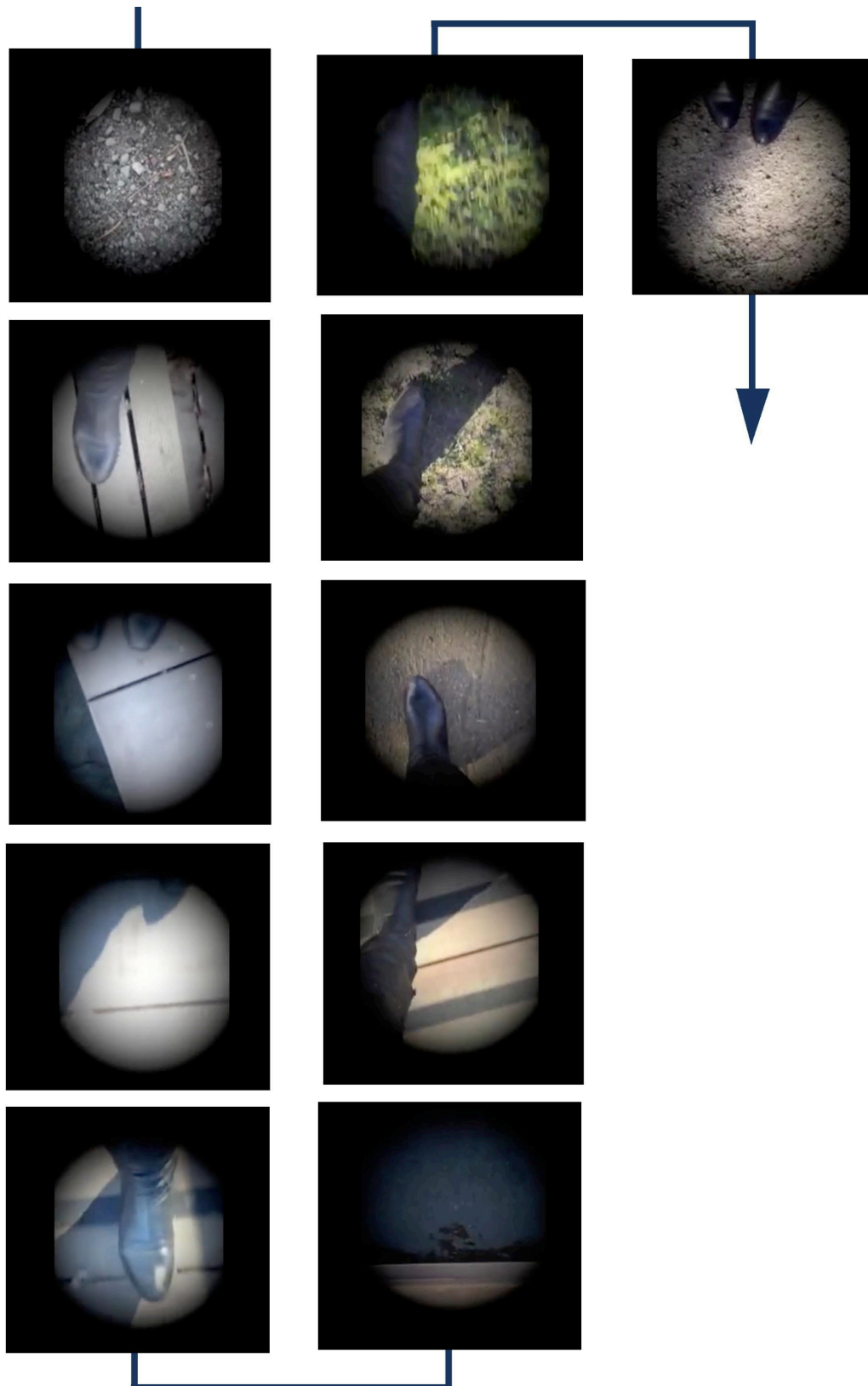


Fig 5.2

Storyboard of film –Extended engagement with surface, Ōtākaro - Avon

The still shots seen in Figure 5.2 have been taken from my first film, *Extended Engagement with Surface – Avon*. Using a storyboard technique to illustrate the narrative of this film allowed me to emphasise the use of film as a strategic tool for mnemonic response in the landscape.

The following evocative piece, written by me, captures the thinking behind this film for activation of engagement with surface and interpreting remembrance in the landscape:

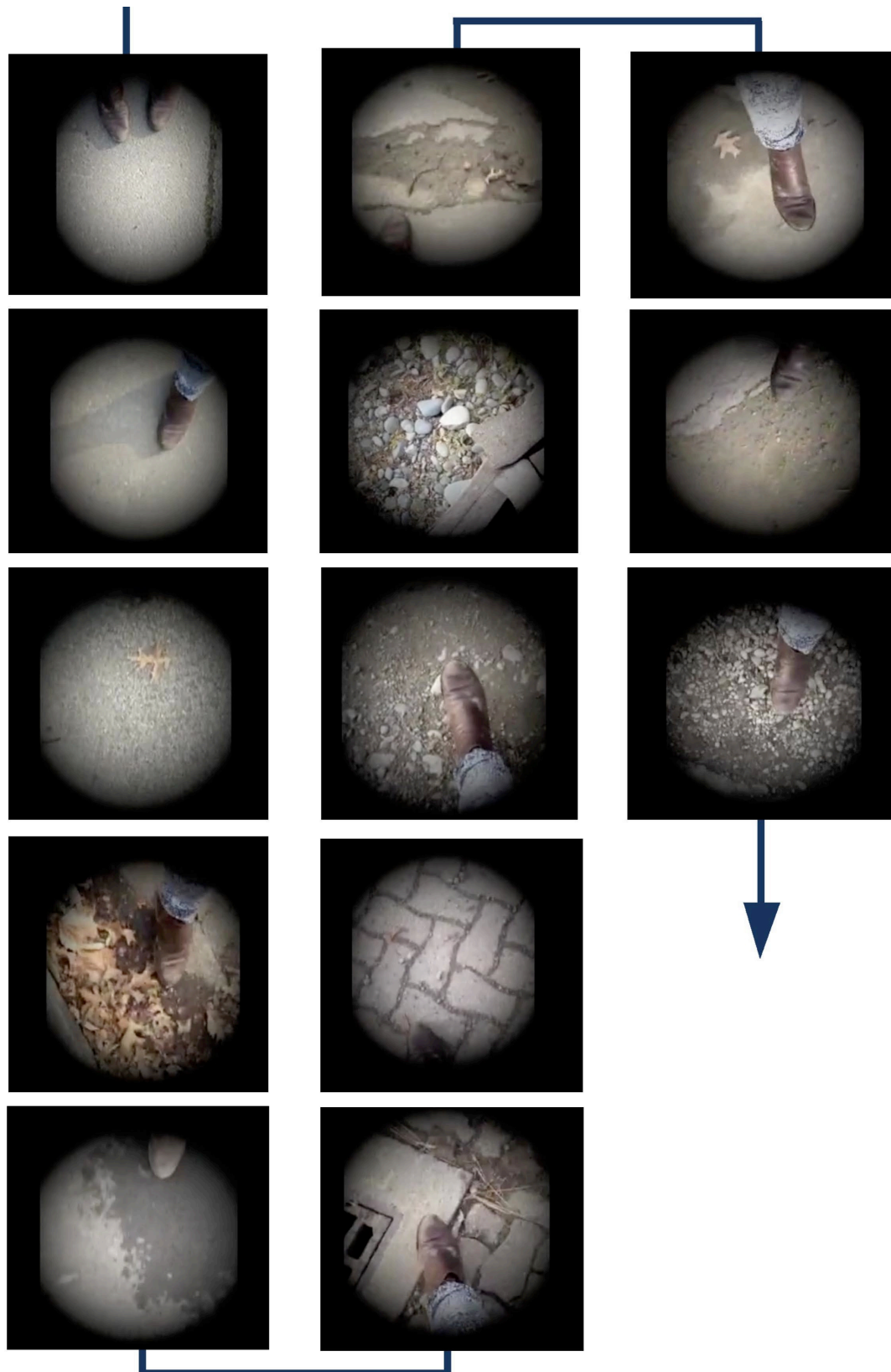
Using film as a tool to isolate textures and views, generally neglected by the perceiver. Engagement with surface allows insight into the old and new, as changes in the river's skin occurs. Boot marks imprint the muddy banks of the Avon, allowing an observance of inescapable remnants of people past. These echoes from the past, be it a day or a week, allow the reader to measure a sense of time, as well as confrontational symbolism of past and present with the reader. The soft, messy mud is juxtaposed with the hard, patterning of the boardwalk. The surface allows a hypnotic repetitiveness to the clunk of heels on the surface, pace of footfall increases with an ease unseen on the grassy banks of the River.

Looking downwards, upon the subject matter of interest allowed film to represent itself through the eyes of the person remembering. This technique links to the highly personal nature of film as a device for activating remembrance. Focusing on elements most important as the walker pauses and reflects on these elements of interest. This strategy limited what was focused on and was seen, in essence prompting the reader to take notice of elements as they moved through space. In this sense, becoming an observer, rather than a mere passerby.

<http://vimeo.com/71782008> connects to the film online. A CD of the film can be found in the back cover of this thesis.



#### 5.4.2 Pace – Interpreting terrain for remembrance along the ‘Avon Loop’



**Fig 5.3**

Storyboard of film – Interpreting terrain for remembrance along the ‘Avon Loop’

The film named, *Interpreting terrain for remembrance along the Avon Loop* was the second film completed, which also focused on an extended engagement of specific landscape elements in the hope of triggering opportunities for remembrance. Situated in a more residential area compared to the public space of the first film, the surface of this landscape as it is manipulated from the earthquakes provokes a somber interpretation. The film analyses the sensory quality of sound, as the silence of this landscape echoes the impact of the earthquakes for the residents of Christchurch. Changes in threshold are expressed as the ground plane is manipulated; this results in a change in pace throughout this film. The varying textures, and notion of time passing through forgotten or unkempt landscape elements links to the sense of loss in this landscape. A nostalgic sense engulfs you as you immerse yourself on site. This video captures these evocative interpretations, as the use of film for site analysis allows an acknowledgement of not only the visual, but also the unseen elements so important to site.

The use of thumbnails seen in figure 5.7 was an important method for emphasizing the textural nature of the Avon Loop. Connecting to the ground plane grounds the perceiver on site, as the ground plane begins to tell a story of time passing. This narrative is expressed in the build up of sediment, cracks, and dust settling. The images below illustrate this, through an emphasis on the intricacies of texture, which may change the way we perceive landscape:

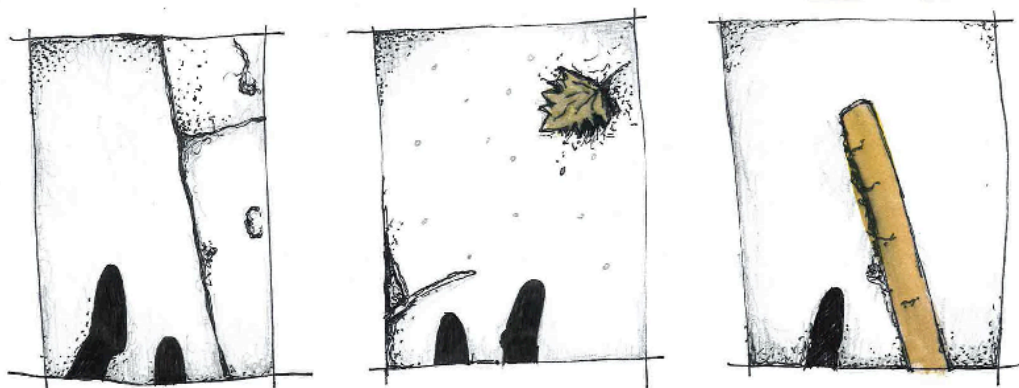


Fig 5.4

Thumbnails for further filmic interpretation

Overall this film is activated to isolate elements in the landscape. It lends itself to listening to the repetitive footsteps, click, click, clicking along the asphalt, the birdsong, and textures that change pace, and lend them to the narrative of the Christchurch earthquakes in the Avon Loop. When isolating these elements, what response is triggered in the viewer? When you limit the number of elements in the picture, what does the perceiver notice? What does the reader remember? This symbolism hopes to trigger response and reflections of the passage undertaken whilst doing the most menial task, walking. The walking shows the dualistic, relationship between the walker, and that which is walked upon. The track most trodden is worn, used, while the path less explored has sediment build up, the dust left at the edges, in the corners of unused, unattainable or neglected space.

<http://vimeo.com/71232524> directs you to this film. A CD of the film can be found in the back cover of this thesis.

### 5.4.3 Episodic memory – How time passing changes the dynamic of remembrance



**Fig 5.5**  
Storyboard of episodic memory film



The film illustrated in Figure 5.5 differs in perspective from the others. Changing the perspective of this film allowed me to consider film as a strategic tool with a wide spectrum of views, linking to its ability to be manipulated, an important element for it as an exploratory tool for this research. Although I changed the perspective, I kept the location and direction of the lens constant allowing sole focus on the interaction of people and landscape. This film explores episodic memory that relates to the way memory changes over the passing of time, with an autobiographical nature. The static images in the second row of the storyboard link to the landscape as a constant as time passes. This connects to the anchor notion expressed in *La Jetée* as although time passes, one fixed point in the landscape draws you back to a highly personal time for an individual. This static pause becomes the constant, as it is surrounded by the passing of time. In this film landscape is a pivotal element for remembrance through time.

The narrative I wrote, after reflecting on my experience with film and site provided an explanation of memories evoked through the use of film as an interpretive tool:

Using the metaphor of site as a vessel which captures and contains memories, holding and safeguarding them for the owner adds a surreal dimension as the element of time shifts and manipulates site and how it is perceived. The autobiographical nature of episodic memory is likened to the storybook nature of film. Using film to illustrate an episodic event allows narrative of time, place and people to be strengthened, and emotiveness heightened. As the man returns to site, he is hit with a happy memory of time past. The shift in time adds ghostliness as he imagines his lover meeting him once again. The memory, real in his imagination, does not exist in the present, as change occurs.

<http://vimeo.com/75819112> directs you to the full film. A CD of the film can be found in the back cover of this thesis.

## 5.5 Response to strategies

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This chapter provided further explanation of opportunities to implement strategies for mnemonic response in the landscape. These strategies prompted the observer to notice more for an enhanced remembrance. Film allowed me to combine all the elements discussed in this thesis, draw them together and interpret how they reacted with each other. I analysed memory and culture and examined the complexities of their relationship. With theory as a platform, film could also be interpreted and manipulated specifically to the Avon River, as I focused on familiar physical elements of site, such as texture and sensory qualities. I did this in the hopes of sparking a response of remembrance and insight into how Christchurch was before the earthquakes. This also prompted feelings of nostalgia as film reveals layers of time passing on the landscape's scarred skin. Overall the application of film as a strategy in my research allowed for interpretive expression through time. This highly personal tool considers how individuals reflect and remember, and how the landscape often becomes a focal point or anchor, projecting remembrance through cognitive and physical dimensions. The significance of this as an interpreter allowed me to evoke remembrance, and its sensitivities through film connecting the reader to not only visual perceptions of site, but also unseen qualities vital to the connection and assertion of remembrance in the landscape.

Chapter six

## Concluding discussion

## 6.1 An overview

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Throughout this research, I have developed an understanding of the highly personal nature of interpretive analysis that I have interwoven through my discussion of theory. As Attoe explains, “the interpretive critic seeks to mould others’ vision to make them see as he does.” (Attoe, 1978, p. 49). I have not forced my views upon the reader, rather proposed new connections through interpretive techniques, allowing the reader to look upon landscape and memory differently. I have sought to interpret metaphoric connections to landscape and memory, which may not have been analysed in-depth in the past. The interpretive method allowed me to position my research in such a way, enabling “a new perspective on the object, a new way of seeing it: usually by changing the metaphor through which we see the building.” (Attoe, 1978, p. 49)

Using landscape, memory, and the implications for society and culture as a basis for research I was able to explore and examine insights from these areas and use film as a method for their interpretation. Through this I illustrated opportunities for engagement between these bodies of thought, developing landscape and memory narrated through film. Film also allowed the interpretation and emphasis of specific landscape elements, in order to promote active remembrance, through the simple act of ‘noticing’ in the landscape. This strategy allowed me to highlight varying aspects of landscape and memory, connecting obscure areas of these theories for further examination.

The Avon River was a canvas for highlighting techniques and metaphors in a physical setting. Through my research I revealed that site itself was less important, as the main objective of this research was to look at opportunities for connections between landscapes and memory through remembrance. Limiting the specificity with site, allows this process to be transferable to other landscapes, not just the Avon River. Although this technique is transferable, applying it to landscapes that have experienced trauma may allow people and place opportunities to heal.



Below I will discuss in more depth the concluding arguments for this thesis. I will reflect on the process, the success of the questions posed to mould the research process, as well as recommending opportunities for future directions for research.

Primary –

- How can post-earthquake design responses on the Ōtākaro - Avon River in Christchurch, New Zealand work to evoke processes of remembrance?

Secondary –

- How can I utilise interpretive methodologies to connect memory and culture in the landscape?
- What insights does memory theory offer to this project?
- How can cultural and social responses be sensitively interpreted and integrated along the Ōtākaro - Avon River, with particular reference to tāngata whenua?

Final –

- How might film be an effective tool for the representation of the active engagement between people, memory and landscape?

The significance of posing these questions allowed an articulation of important themes and threads to pull through this research. Funneling important questions down, from primary, secondary and final questions linked to the need to circle back and be reflective on the research process, rather than looking upon the research in a linear fashion. Drawing upon important theoretical connections such as the origins of memory, cultural constructs and possible applications in the landscape was important as it posed new possibilities to assert these themes in the landscape and to articulate their presence through film. As designers we can use film as a method for interpreting memory layers in the landscape and consider design responses to aid remembrance in the context of post-earthquake Ōtākaro – Avon River.

## 6.2 Key findings

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In order to understand key findings, it is important to interpret the process from which these findings were born. Below I will revisit the objectives posed at the beginning through my research questions. It is important to note that although these questions sparked the beginning of this journey, in hindsight they became a guide for the interpretive process. Through these questions, outlined in depth in Chapter one, subsection 1.4, I was able to embark on and deepen theoretical connections. Through these questions, key findings and new connections were drawn to unpack memory, culture and their interrelationships and consider opportunities through the use of film as a case-study for their assertion in the landscape.

Overall these questions allowed a critical interpretation of key research objectives, underpinning and examining opportunities for new connections. My main objective was not to provide a clear cut set of answer for these questions, rather to use them as an anchor that promoted thought and critical response. Using this interpretive, qualitative method meant that any outcomes fit into grey areas of evocative responses and understanding. This was vital for allowing the reader to draw their own responses, based on past personal experiences of memory, therefore allowing remembrance that was intrinsic to individuals and collective groups.

### **6.2.1 Active engagement, landscape and memory**

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The significance of drawing connections to landscape and memory allowed me to engage people with place and consider ways that the implementation of memory theory could aid remembering in the landscape. In this sense I became what Attoe (1978) calls an advocate, linking up comparisons between memory theories, cultural constructs and how these could be implemented in the landscape. This allowed me to interpret the landscape as a stage that memory would act upon and contributed to uncovering how memory triggers seen through both memory theatres and ritualisation in cultures could be played out in physicality, as well as embodied through cognitive dimensions. Through responding to this I found that landscape was not static, rather it had an anthropomorphic nature, molding and evolving to the needs of the remembered. In this chameleon sense, the landscape became a mirror for the needs of an individual in order to promote enhanced remembrance. The landscape also told an important story of the passing of time, and the importance of the projection of this into the future.

As mentioned above and discussed in Chapter two memory and its trace in the landscape, the land does not only connected with memory through a physical sense, but also a cognitive one. In this realm the landscape was further manipulated. It became a projection of the specifics needed for enhanced remembrance. Time melted away, as the landscape as a canvas in the cognitive sense had the opportunity to play out the work of the imagination. Memory developed from being just a tool for reflection of the past, to an assimilation of past, and possible outcomes in the future.

### **6.2.2 Film as a trigger for mnemonic response in the landscape**

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Film, with its revelatory qualities, was an integral component of this research. It allowed an interpretation and illustration of metaphors uncovered in my research. This tool also provided a narrative thread for my investigation, as well as prompting further response. Uncovering new elements, interpreted through film also justified connections examined. Its ability to capture not just the visual dimension of sight on site, which encompassed what we see, but the experience of remembering as a whole. Film also allowed an exploration of particular elements within the landscape that had the potential to spark further mnemonic response, such as sensory conditions.

With its highly evocative qualities, film allowed an interpretation of connections between landscape and memory, which may not have been achieved through static, two-dimensional photographs. Filmic techniques, such as vignette, added further interpretation of the technique, as they triggered a notion of the past. With these films' scratchy quality, a surreal dimension was uncovered, likened to the uncanny nature of mnemonic response through the mind's eye.

Film was a vital tool used to supplement an interpretive methodology through its illustration of the intersection of landscape and memory. Its impressionistic and evocative qualities allowed me to again become an advocate, drawing components of landscape and memory together. In essence, film tied together landscape and memory. It balanced these bodies of thought, and provided opportunities to awaken them in physical and cognitive realms. As film fed off both landscape and memory, it anchored their relationship, as well as arguing their case for co-existence. Film added the reality of both cognitive and physical realms, securing and justifying the need for enhanced exposure of these elements for the promotion of strengthened remembrance.

### **6.2.3 The human condition, individual and collective responses**

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The interaction of landscape and memory would not be achieved without individual or collective groups remembering. Understanding the cultural dimension intrinsic to remembrance and landscape strengthened the need for acknowledging its footprint in the landscape.

One area of this research, especially important for landscape architects is the dialect of Māori and landscape. This inherent narrative is written not only along the Avon River, but also throughout Aotearoa, New Zealand. Māori culture intrinsically has a strong affiliation with the importance of landscape as a vessel for memory. This is seen through genealogies, mythology, ritualisation, and ceremonies in the landscape. Understanding these processes, and the sensitivity needed for design response, is a key element acknowledged through my research.

The key findings outlined above give a taste of the connections uncovered through my research. It is important to note the powerful association of film for articulation of cultural footprints. Film, with its traditionally European connotations was a surprisingly successful tool for potential illustration of Māori in the landscape. This underlying thread has a potency, which draws attention to an opportunity to be further revealed. Illustrating notions of cultural exchange, the dynamic of Māori and European, on individual and collective levels through film uncovers the dialogue between culture and landscape. The ability of film as a transferable tool from historically European origins to Māori amplifies its potential for analysis. As designers, it is important to assert these connections and associations as we confront landscape, its analysis and design. Sensitivity to these issues will allow for design, which is reflective of the needs of societal groups, as landscape plays a vital role in its explanation.

### 6.3 Implications of interpretation as a methodology

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An interpretive methodology was implemented for this research. This method was chosen in order to critically interpret theory, and promote opportunities in a highly personal manner. The interpretive base employed was modeled on Attoe's (1978) three categories for an interpretive methodology: *advocacy*, *evocative* and *impressionistic*. I also drew on Buchanan (1992) and his concept of 'wicked problems' in order to articulate the importance of a non-linear research process which did not aim to reach an answer, rather to spark a process towards remembrance in the landscape.

Metaphorical connections were drawn as a result of creating associations between landscape, memory and societal conditions. This approach encompassed an advocacy method of interpretation as "the persuasiveness of metaphor lies in this ability to relate the unfamiliar to the familiar." (Potteiger and Purinton, 1998, p.35) As an *advocate*, it was important not to impose or force opinions on the reader, rather to offer and inform ways they can use these techniques, allowing them to reflect on their own associations of landscape and memory.

The second interpretive methodology implemented was promoting the highly personal nature of landscape and memory, through an *evocative* interpretation. Using an evocative method allowed an opportunity to "arouse us and evoke emotional responses" (Attoe, 1978, p.61). I sought to do this through the use of personal memories and affiliations of landscape and my Māori heritage, with the intention of evoking similar narratives for the perceiver. This notion connects directly to the highly individual nature of memories. The delicacy of emotion is affected in ways individuals and collective groups experience remembrance in the landscape.

The final interpretive dimension implemented through this research was *impressionistic*. Attoe examines impressionistic criticism as a method which "used the work of art or building as a foundation on which the critic then constructs his own work of art." (Attoe, 1978, p. 74) This is demonstrated through the application of film

as an impressionistic method of active engagement towards memory and its vital connection with landscape.

The interpretive methodology proved effective and compelling for my research, as it encompassed the highly personal nature of memory. This included the process in which people remember, and the application of landscape as an inherent component for enhanced mnemonic response. This method was not highly prescribed or normative, rather allowed the reader to draw their own conclusions from connections drawn. This complementary method provided the freedom for evocative expression of the nature of landscape and memory, and ways individuals perceive this.

## 6.4 Future directions and opportunities for this research

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As landscape architects it is important for our field to be ambassadors for implementation of ideas that might otherwise fall outside the normative realms of design. As designers, engaging landscapes that reflect the culture and landscape of Aotearoa, New Zealand provide a point of difference as we have the potential to consider and implement elements that link to the critical regionalism of place. This thesis explored the active engagement between landscape, memory and the human condition.

My research offers approaches for landscape architects in New Zealand to design through sensitivity, with an understanding of the social dimensions associated with landscape and opportunities for remembrance. As well as designing spaces for urban environments it is important to remember that the beauty of Aotearoa, New Zealand is the layer of culture imprinted on these landscapes. Acknowledging the cultural footprint through design intervention nods to the past, as well as creating contemporary spaces for reflection.

Throughout this research I acknowledged the importance of creating connections between varying bodies of knowledge, in the hopes of posing new questions for analysis. Recognising landscape, memory, culture and individuals, and the potential for enhanced remembrance was the main priority through this interpretive methodology. With this reflection I have observed areas for further research in order to give an even more comprehensive approach to holistic design responses.

Design application of connections drawn from this research in other sites around Aotearoa, New Zealand has the potential to further explore these notions in other settings, with varying hapū and iwi groups. Demonstrating wider application for this method will strengthen, as well as presumably show any limitations within my findings, as aspects may need to be reassessed to enhance and reflect the individual nature of memory systems. Undertaking this analysis has been beyond the scope of my research, however the potential for its application in other regions around New Zealand will assert this interpretive approach.



There are also opportunities to consider a case study approach to the cultural dimension, gathering narratives of ancestral mythology and ritual in order to strengthen the cultural connection to landscape and memory. Considering other hapū and iwi groups, not only Ngāi Tahu and Ngāpuhi (my own iwi) would also provide an opportunity for this document to be used comprehensively for mnemonic response in designed landscapes throughout New Zealand.

## 6.5 To conclude

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This research has been important for my individual growth as a landscape architect, as well as offering projected opportunities for the profession- presenting new ways of looking at landscapes. It has allowed me to look upon our profession with fresh eyes, examining elements intrinsic to site which had often been overlooked. The need for sensitivity to landscapes, which have been affected by trauma, as well as cultural richness, has enlightened the possibilities for design response. Realising that cognitive dimensions are just as important for the health and wellbeing of not only people but also of the landscape, has amplified the need for spiritual dimensions to have stronger emphasis in these landscapes.

Throughout this research I have learned that process is often just as significant as outcome. It was only through uncovering unseen connections, metaphors and interpreting what they might mean for us as landscape architects that I realized the need for this research to be undertaken. This process has opportunities to be transferable in design terms, as shaping questions or objectives in the beginning phases of analysis provided a vital base for response. I have always intrinsically sensed the relevance of enhancing the connections between memory, landscape and the perceiver, but until I began to unravel these layers I was unaware of the need for its expression and implementation in common landscape practice. Uncovering this palimpsest of layers, like the skins of an onion, enlightened me in the depth of Māori culture and the implicit need for the culture to use dialogue and ceremonies to express gratitude to atua (gods) through mnemonic responses. I have developed a keener understanding of the importance of landscapes of mnemonic response for individuals. Often life is busy, and creating landscapes in urban environments provoking opportunities to stand back, enter a cognitive domain and remember times past, as well as imagine opportunities for the future, adds richness to the quality of life. The ramifications of this research are a deepened understanding of the need to assert memory in the landscape, as well as uncovering the potential for further research and response.

*“Memory is a diary that we all carry about with us” (Oscar Wilde, The Importance of Being Earnest).*

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